PDC

MONSTER WORLD

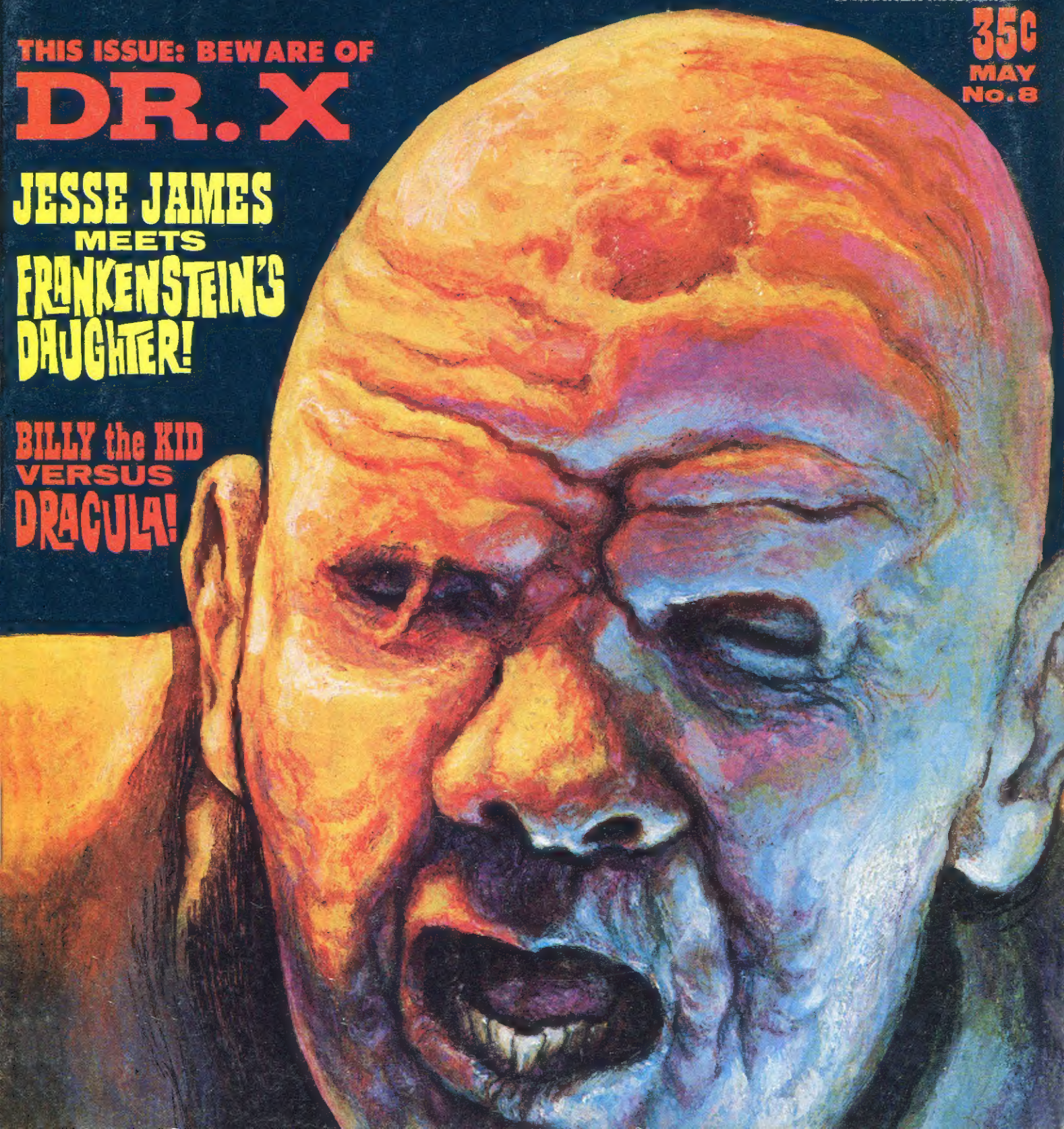
A WARREN MAGAZINE

35¢
MAY
No. 8

THIS ISSUE: BEWARE OF
DR. X

JESSE JAMES
MEETS
FRANKENSTEIN'S
DAUGHTER!

BILLY the KID
VERSUS
DRACULA!



Big Brother has his *eye* on you! You better not pass this buy by or it'll be bye-bye for you! And if you can say that sentence 10 times without making a tongue-twisting boo-boo, bubie, we'll give you a free pass (they're less expensive than the costly kind) to see the movie from which this picture was taken—ULYSSES—the nextime it plays on television!

MONSTER WORLD

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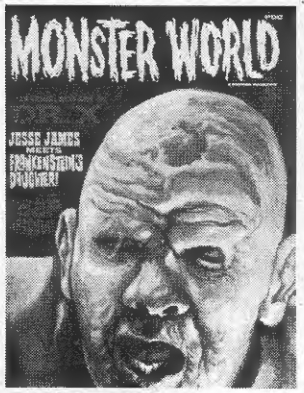

OUR COVER: Ron Cobb recreates the ghastly features of the Moon Killer fiend from the climax of our Filmbook, DOCTOR X.

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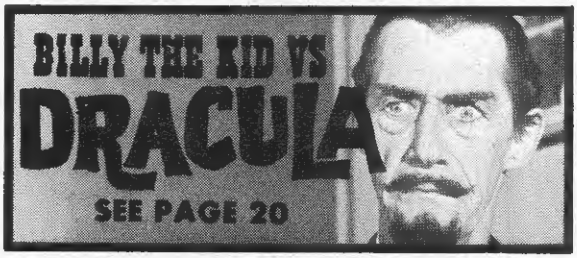

MONSTER WORLD, NUMBER 8 PUBLISHED BI-MONTHLY BY WARREN PUBLISHING CO. PRICE 35c PER COPY. SUBSCRIPTION PRICE: 1 YEAR: $2.00 IN THE U.S., ELSEWHERE: $3.00. EDITORIAL OFFICES AT 301 E. 47TH ST., NEW YORK, N.Y. SECOND CLASS MAIL PRIVILEGES PENDING AT PHILA., PA. AND AT ADDITIONAL MAILING OFFICES. CONTRIBUTIONS ARE INVITED PROVIDED RETURN POSTAGE IS ENCLOSED; HOWEVER NO RESPONSIBILITY CAN BE ACCEPTED FOR UNSOLICITED MATERIAL.
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CREDITS & ACKNOWLEDGMENTS: Sylvius Agricola, Pete Beckman, David Bradley, Loraine Burdick, Philip Druillet, Dan Levitt, Chas. Osborne, Jas. Walters, Scotty Welbourne, Belle Wyman.

DOCTOR X

a short filmbook that's long on thrills, suspense & horror!!!

Chapt. 1
Mystery at the Morgue

Night. A full moon. A silent waterfront. The stage is set for death. Newspaper reporter Lee Taylor *(Lee Tracy)* senses a story and has stationed himself near the morgue. Soon a black limousine pulls up, followed by an ambulance. From the car emerge Police Commissioner Stevens *(Robt. Warwick)*, Inspector Halloran *(Willard Robertson)* & famed scientist Dr. Xavier *(Lionel Atwill)*. Lee learns they've brought in the body of an old scrubwoman, murdered under very peculiar circumstances.

Inside, Dr. Xavier examines the body. "What's your theory?" asks Stevens. "Strangulation," answeres the doctor, "by remarkably powerful hands. You will notice how deeply the thumbs are imbedded in the mastoid."

"And what do you make of this incision at the base of the brain?"

"Obviously made by the type of scalpel used in brain dissection. But it's peculiar that this left deltoid muscle should be missing . . . " Halloran leans forward and gasps: "It's been torn right out!" Xavier murmurs, "No, gentlemen. That wasn't torn. *This, I'm afraid, is canibalism.*"

Chapt. 2
Devil in the Brain

Xavier seems nervous. "Now, if you'll excuse me, I have rather an important experiment in progress which demands my attention every few hours." Stevens says: "Just a moment, Doctor. One thing more. This is the 6th murder in the same number of months—all committed in the full of the moon with no apparent motive, by means of strangulation and incision by a strange surgical knife."

"Yes, it is . . . peculiar, isn't it?"

"*Most* peculiar. What's your theory of the killer, Doctor?"

"Some poor devil suffering from a fixation, a knot or kink tied in the brain by some past experience. Locked in the human brain is a little world all its own. The madness comes only at certain times when the killer is brought into contact with some vivid reminder of the past."

"What would these reminders be?"

"The sight of the sea—the full moon—anything. Sane at all other times, he is forced to live over the action that first drove him mad!" Stevens mutters, "Very interesting, particularly in view of the fact that all these murders occurred in the vi-

Which one of these is the Maniacal Moon Murderer? Can you guess before you read the story of DR. X?

cinity of your medical academy!" Xavier bristles. "Are you implying that someone in my academy could have done this?" Stevens: "I'm convinced of it!"

"This is preposterous!"—Xavier. "I've been 36 years building up my institution. I'm familiar with the character of every student & professor and they're all men of the highest integrity. There are *other* academies on this street!" Halloran observes, "Ah, but the don't have that kind of knives! Yours is the *only* place in the country where they're used!"

"If my academy is under suspicion, give me a chance to conduct an investigation of my own, first. Surely with our knowledge of the human brain we have the facility to capture a madman!"

Chapt. 3
Strange Suspicions

Stevens & Halloran are almost prepared to give Xavier the opportunity but feel first a brief investigation should be made. They accompany Xavier to the academy. Xavier goes to his office to get records and in so doing surprises & frightens his lovely daughter Joan *(Fay Wray)*, who had come to bid him goodnight. She notices he is upset, perhaps heading for a nervous breakdown. but her pleas for him to rest fall on deaf ears: he must now reckon with both his experiments & the law. He sends her back to her room and returns to Stevens & Halloran, insisting "This investigation is useless. The academy is closed. The students are away on their vacations." The sound of clattering test tubes alerts Stu Stevens. "What's that?" he demands. "Probably Prof. Wells," Xavier replies; "he's in his laboratory."

"What's the history of this man Wells?" Xavier hesitates before answering. "*Prof Wells is a student of cannibalism.* He's written a book about it." Halloran grows excited. "Why didn't you tell us this before? It's as good as a conviction!"

"I hardly think so." Xavier leads them thru the academy, passing en route thru corridors & chambers filled with remarkable apparatus & wondrous chemicals in varicolored test tubes, fascinating arrays of scientific instruments & devices lining the walls of each laboratory. Stevens & Halloran are visibly impressed. "A very strange, uncanny place you have here, Doctor. What are all those doors?" Xavier replies, "They lead to laboratories of my associates, Dr. Haines, Dr. Wells, Dr. Rowitz, Dr. Duke—"

"They all here?"

"They stay all night. They live for their work. After all, this *is* a research institute."

This might almost be Fredric March in DR. JEKYLL & MR. HYDE. But it was Warners' entry in the same year for the creep-stake sweepstakes of 1932.

"I'd like to have a little talk with these gentlemen." Xavier guides them into the lab of Dr. Wells *(Preston Foster)*, who is at that moment engaged in a miraculous experiment. Before him, under his careful crutinization, beats a living human heart in a tank of water, while above it a stream of electricity crackles between 2 poles. Xavier introduces Stevens & Halloran. Wells returns proudly to his experiment. "Interesting, isn't it?" he beams. "If this is successful we will be a little nearer the secret of life. I've kept that heart alive for 3 years by electrolysis."

Stevens says: "I understand you live just for your work—that you seldom leave the institute?" Wells replies: "Oh, not necessarily. I left here just a short while ago. I walked down by the waterfront for a breath of air . . . "

The latest murder was committed only an hour before!

Chapt. 4
"Capable of Anything"

Xavier quickly interrupts. "Uh—you're not feeling well, Dr. Wells? Your arm was troubling you?"

"If you gentlemen don't mind—" Wells mutters, and with no further ado casually removes a hand from his sleeve. It is a lifelike plastic representation of Wells' amputated member. "I put it on just as I heard you coming. An emply sleeve is revolting to most people." Stevens' & Halloran's suspicions are shattered by this revelation.

Outside, Stevens remarks, "There isn't much chance of his strangling anybody with just one hand," Stevens says. "That lets him out of the picture. Who's in that room?"

"Professor Haines," says Xavier.

"Is there anything about him that might justify my putting him under observation?"

"Prof. Haines & 2 other scientists were shipwrecked about a year ago. They were adrift for 24 days. Their supplies were exhausted. And when they were picked up, Haines & one other were delirious. The 3d man had vanished. There was no explanation at the time, but—later Haines claimed the man had died and he had thrown the body overboard."

Stevens says grimly, "I should like to meet him."

"Prof. Haines is a most intensive worker," Xavier explains. "I've been telling Mr. Stevens of your phenomenal experiments in brain grafting."

"Oh, Doctor!" Haines says excitedly. "I want to show you a new type of brain cell!" Xavier bends over to peer into the microscope. Haines whispers in Xavier's ear, "Why did you bring the police in here? Take them out or I'll—"

Xavier interrupts nervously. "Yes—of course. But it's late and Mr. Stevens wants to see the rest of the laboratories."

"He's certainly a strange type," Stevens mutters.

"Well, such men are naturally strange. Sometimes in the overdevelopment of one part of the brain, another part is weakened." Halloran adds, "There's a type that's capable of anything."

Chapt. 5
"Moonstroke?"

"Who's next?"

"Dr. Rowitz. He's the scientist who was with Haines during the shipwreck."

There are 2 men in the room. One *(Harry Beresford)* sits at one end of the room in a wheelchair, while the other *(Arthur Edmund Carewe)*, with a nomocle and a ragged scar on his cheek, turns from a telescope.

"You an astronomer, Doctor?" Stevens asks Rowtiz, surveying the paraphernalia. The doctor replies: "I have an interest in the light qualities of the moon. If you suffer sunstroke, might you not suffer some similar evil from the rays of the moon?"

"Moonstroke, you mean?"

"Exactly. What we call lunacy, from the word *luna*, meaning the moon. But it strangely affects certain neurotic types. Yes, the moon is powerful. Why, twice a day it lifts billions of tons of water that wash the shores of the world, *like an eternal old scrubwoman*—"

"Like what?" Stevens snaps excitedly. Rowitz smiles innocently. "Oh, pardon my poetic effort." Stevens babbles, "*Just what did you mean by that?*"

Make-up by the Max Factor Co. Wrote critic Richard Dana Skinner of the film at the time: "It lends credibility to the pseudo-science of the typical horror story by the freedom & scope of its technique. Excellent color lends immeasureably to the illusion created. Film at its most creative."

Xavier hastily interrupts: "We're taking too much of Dr. Rowitz's time. You know, the Doctor has certain particular hours for observation and the moon doesn't wait."

Chapt. 6
On Dr. X's Trail

They depart. Halloran grumbles, "Did you notice the face on that fellow? The sailor who saw the scrubwoman killed tonite said the killer had a face that was horribly disfigured."

By this time Stevens is completely baffled. As a last resort he says to Xavier, "If I permit you to conduct your own investigation, how long would it take you?"

"48 hours."

"Alright."

The following morning, after Lee's story on the 6th Moon Killer murder has hit the streets, Lee & the editor look over the article. The editor says: "You stay right on Dr. X's trail."

Nightfall finds the faculty of the medical academy assembled in the seaside laboratory of Dr. Xavier. The moon is still full and the same ominous fog still has wrapped itself about the crumbling mansion which overlooks the roaring waves. The eerie cry of the wind echoes thruout the scene. Xavier is trying to silence the outraged voices of his collaborators. "Gentlemen, we are here on a matter of the utmost gravity. *We are all under suspicion of murder!* I know you're all acquainted with these recent . . . horrible murders. 'Moon Killer Murders', as the press calls them. Investigation has proven that in every case the killer has made use of a surgical instrument of a type to be found only at our academy! Circumstances point to the conclusion that one of us may be guilty. *Any* one of us, myself included. I wish to conduct an investigation of my own. And I want your help. I want every one of you to submit to a psychoneurological test—an experiment I have devised which I hope will prove each one of us innocent."

Lee has discovered the group will gather in the old mansion and steals within listening distance of the lab.

Chapt. 7
Experiment at Midnight

Among those present at this midnight assembly is Joan Xavier but she is to retire early and not witness the revelation of the murderer in their midst. Mamie the housekeeper shows her to her room, her teeth chattering and her knees knocking together in unabashed fright.

Otto the butler *(Geo. Rosener)* only adds to Mamie's condition. He constantly attacks her fragile nerves with such unnerving questions as: "How would you like to meet a ghost in here?" or "Don't these smells remind you of an embalming parlor?"

Ultimately, when he presents her with a blood-stained shroud she must wear for the experiment, she lets out a scream. Xavier, summoned by this hysterical outburst, arrives. "Now, pay attention, both of you. You & Otto will enact the last murder of the so-called Moon Killer."

Xavier opens the door to the laboratory and the 4 scientists under suspicion of murder file into the room. They are amazed by the setting for the experiment. Four chairs faces the stage formerly used for lecture purposes, these chairs connected to 4 large thermal tubes by electrical coils. Each tube is filled with red liquid and marked

Dwight Frye? No, Geo. Rosener as the mysterious butler in the fright film about the mad doctor who put all his "x" in one basket.

according to a scale measure. At the side of the wall is a control panel with gauges, dials & metric readings.

Wells observes: "Dr. Xavier is still working on his theory that strong mental repressions—phobias hidden in the darkest corners of the subconscious mind—can be brought to the surface and made to register thru certain reactions of the heart. Am I correct, Professor?"

"Precisely. And tonight I hope to prove my theory. Now, gentlemen, we'll begin the experiment. Dr. Wells will assist you in clamping the contact wires to your wrists."

Wells goes from man to man, attaching the sensitive electrodes. These in turn are attached to the thermal tubes beside each chair.

Suddenly the full moon appears from behind ominous black clouds and a brilliant stream of moonlight filters in thru the laboratory window. "The moon!' says Xavier, surprised. "Perfect, just as if we'd ordered it!" Duke cries out: "Close those curtains! Gives me the shivers, moon shining right in my face!" Xavier stares at the paralyzed doctor, wondering if the paralysis is not a device to evade suspicion.

"Now, listen, please, to what I have to say. One of us in this room may be a murderer. A murderer who kills by the light of the full moon, leaving the body of his victims mutilated. *A cannibal!* Evidence shows the killer has 2 hands, therefore only Wells is eliminated, so I shall ask him to work the apparatus."

"Wells—Wells?" Duke contends angrily. "How about me—a hopeless paralytic?"

"Silence, please!" Xavier says. "Wells, will you take your place outside in the recording cabinet?" Xavier explains that he himself cannot yet be strapped into the chair. "I'm going to leave for a moment while I check the variability of your blood reactions. I suggest that you remain silent during my absence."

Xavier returns. "Gentlemen," he explains, "I am now turning on the 100 milliampere high frequency coil. Your pulses are connected with the magnetic rotators and each variation of your heartbeat reaction is amplified 4000 times. The motor of the electrostatic machines is connected to a multiple series with a bank of blast-rate condensors. And the discharge causes an irradiation to the thermal tubes, which in turn indicate your increased pulse rate & nerve reactions." In short, the assemblage of wondrous scientific instruments serves as an involved forerunner of the lie detector- indicating the nervous reaction to a psychodrama rather than to questions.

"We can proceed now," Xavier declares.

Chapt. 8
"The Desires of a Monster"

"It is my theory that one of us in the past, thru dire necessity, was driven to cannibalism. The memory of that act was hammered like a nail into the mind of that man. Shrewd & brilliant, he could conceal that madness from the human eye—even from himself. But he can't conceal it from the eyes of the radiosensitivity. Every time his heart beats from mental excitement the thermal tube will betray him. You are now all connected with these tubes, as I am myself. But I alone know which tube is yours. Your hearts beat a beam reflected before you."

"Doctor!" cries Haines. "I protest!" The liquid in his thermal tube slowly bubbles upward. "Haines, you're excited!" Xavier points out. "As the heart beats faster & faster, so will that red liquid begin to pulse & rise, until terror takes over the subject and the liquid rises to the very top of the tube. He whose tube does that—is the guilty man!"

There is silence in the room. The lights are switched off and before the eyes of the 4 doctors

"Synthetic flesh! Synthetic flesh!" mouths the madman at the climax of the thriller.

As notorious doctor who was electrocuted for numerous murders and returned to life and his criminal career, Bogart had to spend 2 1/2 hours each morning in Perc Westmore's make-up chair. "The electric chair was more comfortable," he once quipped.

the curtains draw apart on the stage. Immobile, waxen figures are lined across the boardwalk.

"Here are lifelike reproductions of the pitiful victims—people whose lives were snuffed out and whose bodies were torn to satisfy the desires of a monster.

"And now, the last victim. You are about to see re-enacted the murder of an old scrubwoman. She's coming home from work. It's late. The full moon shines down upon her. She's passing thru an alleyway, when suddenly—"

On stage, Otto emerges from the darkness and approaches Mamie.

"when suddenly a terrible figure steals out. He starts creeping towards her. As old Annie stoops to pick up a newspaper, the figure suddenly takes her throat in his powerful hands—"

Mamie is already terrified and at this gesture screams. One of the thermal tubes registers vividly in the darkness, the liquid crawling quickly to the top of the tube. "Look at that tube!" shouts Xavier. "Success! The guilty man is—" A bloodcurdling scream rings thru the room. *"The guilty man is Rowitz!"*

The lights flash on, revealing Rowitz lying motionless behind his chair, a tiny trickle of blood emerging from the base of his brain . . .

Chapt. 9
Doctor—Death!

Dr. Rowitz' tube boiled over not because of his guilt but his terror.

Look! Dr. Duke is on his feet for the firstime! Has he been faking paralysis? Is he the murderer? No, for he is in a state of mental shock to discover he can walk again.

Xavier remembers Wells, rushes upstairs to find him slumped nearly unconscious. "Someone struck me . . . "

That night the experiments are repeated. Joan substitutes for the hysteria-stricken maid. Dr. Xavier & the other doctors are voluntarily handcuffed to their chairs by Wells. Five wax figures representing victims of the Moon Killer are exhibited on the stage.

Dr. Wells, the man with but one hand, activates the machinery in the control booth outside the main lab, then does an astonishing thing: he creeps down the hall to a seldom used laboratory. There, the full moon shines thru a window in the darkness. As the lunar rays envelop Wells a horrible transformation comes over him! His face twitches, twists, becomes diabolical! "Synthetic flesh!" he growls. From behind a secret panel he produces a human hand and *fits it to the stump in his sleeve!*

Steeling himself against the voltage, he violently thrusts the stump of his arm and the unattached hand into the river of crackling electricity. A blazing, searing brilliance consumes them both. Wells trembles with the unadulterated agony of electricity pulsating thru his body almost beyond human endurance, and he clenches his teeth together to stifle a scream.

The crackling arc is welding the inanimate flesh to Wells' arm!

He withdraws his arm from the stream of white fire and looks down at it. With his mental command the fingers flex & bend and the hand functions as a living part of his body, on which is a vat of the very material from which the hand was fashioned—synthetic flesh. Peering into the mirror-image of his face, he dips his hands into the molten substance and applies it to his face to alter his appearance.

Within moments he has become a monster—the Moon Killer.

His ordinarily ordinary face is transformed into that of a hideous creature—a living gargoyle of twisted flesh—with pointed head and satanic expression, with jagged profile to set Mr. Hyde to shame, and with gruesome exterior yet not so horrendous as the cannibalistic bloodlust that therein dwells!

Chapt. 10
Death of a Demon

Otto stands backstage, waiting for his cue to come on as the killer. Wells replaces him! When Wells approaches Joan, she screams at the awful sight. But no one can help her for they are all prisoners in their chairs!

But everyone has by now forgotten about the reporter somewhere in the house. At the last moment he appears, grapples with Wells, whose synthetic hand possesses tremendous strength. Lee is knocked to the floor. As Wells leaps to kill,

Bogie as a boogeyman! The great Humphrey himself in his only horror role. THE RETURN OF DR. X, 1939.

Lee's hand closes on a kerosene lamp which he hurls at the madman.

The flaming oil envelopes the monster.

Lee pushes the blazing maniac out the window.

Wells, a human torch, bounces down the cliff like a fireball.

The Moon Killer will kill no more.

* * *

THE RETURN OF DR. X was not a sequel to the foregoing story.

Surprisingly short by modern standards, only 62 minutes, it dealt with a doctor who brought the dead back to life but had a problem keeping them supplied with fresh blood.

When he revived a notorious Dr. Xavier *(Humphrey Bogart)*, who had been electrocuted for murdering a child, he created another Frankenstein. **END**

THE MONSTER

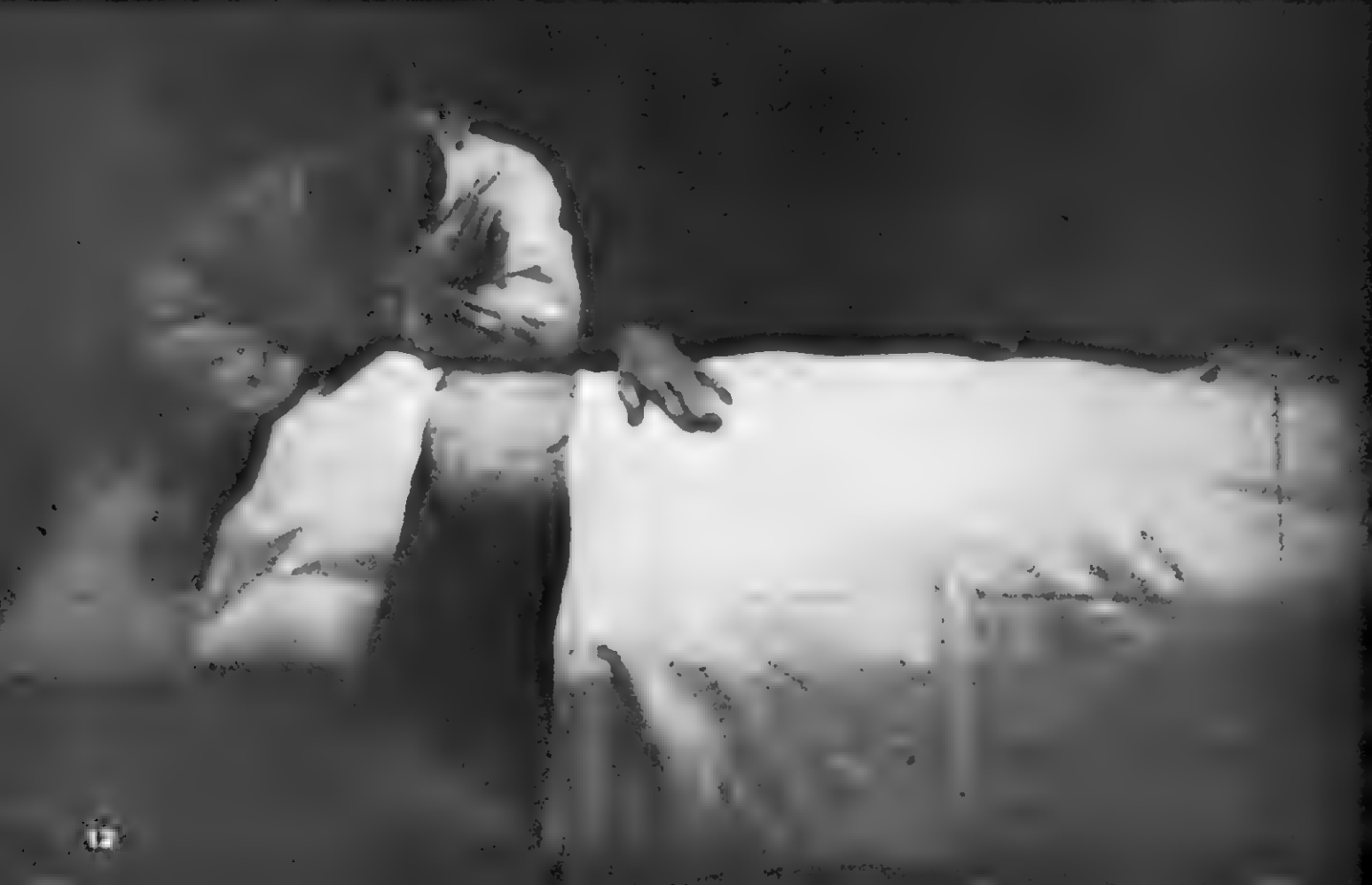
first fritz--then dr. waldman--die at

The body built from the graves & gallows lies inert on an operating table, asleep in a medically induced coma. Dr. Waldman reaches his decision: the creature must be taken apart as it was put together, dissected piece by piece. He makes an entry in Henry Frankenstein's journal:

Increased resistence is necessitating stronger & more frequent injections. However, will perform the dissection.

He closes the book and turns to the instrument pan beside the table. He gathers together scalpel, forceps & scissors, placing them on the operating table. He approaches the sheet-clad figure, uncovering the chest of the sleeping giant.

The sequence that brought millions of hearts into millions of throats



S VICTIM

the hands of the frankenstein creation.

First step: stop the heart.

Suddenly, totally unexpectedly, unseen by the doctor, the monster's hand rises slowly behind Waldman. It grasps him by the back of his neck, pulls him forward in a viselike grip.

Dr. Waldman coughs, chokes, struggles to free himself from the powerful hands that encircle his throat like steel handcuffs.

In vain.

The pain is ended as the doctor falls to the floor—dead.

The monster has claimed its second victim and is well on its way to earn itself the world-dreaded name of . . . Frankenstein!

as Karloff killed Van Sloan in FRANKENSTEIN (Universal 1931).

shown for the firstime in 35 years.

END

Strongest Frankenstein [illegible] since Peter Cannon caused carnage on TV

JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER

the monster wore spurs...

It's either ether or an uncontrolable creature!

Oh oh! He's loose! Watch out, one & all!

To tell our story briefly:

Manuel (Felipe Turich), his wife, Nina (Rosa Turich), and their daughter, Juanita (Estelita), are the last to leave the unhappy little Mexican village in Arizona, where many children have disappeared under mysterious circumstances.

In an ancient mission ruin overlooking the village live Maria Frankenstein *(Narda Onyx)* and her brother, Rudolph *(Steven Geray)*. Unknown to all, they are the grandchildren of the infamous Dr. Frankenstein, whose monster creation horrified Europe a half century earlier. The people are also unaware that their children died so that Maria Frankenstein can create a monster who will make her mistress of the world.

After a long journey, Juanita and her parents make camp and their fire attracts two strangers fleeing from a posse; Jesse James *(John Lupton)* and Hank *(Cal Bolder)*, last of the notorious James gang. Lured by the $10,000 reward on Jesse's head, Lonny *(Raymond Barnes)* informed Marshall McFee *(Jim Davis)* of a holdup planned by his brother, Jesse and their henchmen. Jesse alone with Hank escaped. Now Lonny has joined the posse to hunt down the two survivors and collect the reward.

The 97 pound weakling who took lessons from Atlas and, alas, became a 397 pound strongling!

Jesse explains that Hank was accidentally wounded while cleaning his gun. The Mexicans doubt this, but Juanita offers to lead them to a doctor. After her parents are asleep, she leaves for the Frankenstein castle with Jesse and the wounded Hank. When the posse arrives, Manuel denies having seen two strange men, but a pile of silver coins, left behind by Jesse in gratitude for the Mexicans' help, is evidence that they are on the right track.

At the mission, Maria is suspicious, but Hank's powerful physique intrigues her. He appears to be the perfect candidate for her diabolical experiment.

Rudolph treats Hank who is slowly recovering when Juanita arrives to warn Jesse that the Marshal and Lonny are looking for him. Maria eavesdrops and learns the true identity of her guests.

Juanita begs Jesse to leave the mission before the Frankensteins destroy them. Jesse doubts her story, but he has fallen in love with her. Taking her in his arms he is unaware that he is being watched by the jealous Maria. After Juanita has gone, Maria tries to yield herself to Jesse but is repulsed. Her outraged indignation then prompts her to seek revenge. She sends Jesse away ostensibly to secure medicne for Hank, but the prescription is actually a sealed note identifying

The doctor's daughter threatens the monster's life. (We just wanted to make sure you were awake and paying attention!)

Frisky Frankenstein? No, it isn't *frisking* that he has in mind!

Jesse to the pharmacist Jensen *(William Faucett)*.

Maria now forces Rudolph to help operate on Hank, performing a brain transplantation. The operation is a success and Hank is transformed into a gigantic, frightening robot, capable of doing Maria's evil bidding. When she discovers that Rudolph has tried to forestall the experiment, she orders Hank, whom she has renamed IGOR, to destroy her brother and the robot dutifully strangles him.

Meanwhile, Jesse has delivered the envelope to Jensen, who pretends to get the medicine elsewhere. Leaving the unwary gunfighter in his shop, he goes to fetch Marshal McFee. However, at the Sheriff's office only Lonny is there, but Jensen nevertheless gives him the note. Elated, Lonny returns to the pharmacy with Jensen.

Up to this moment Jesse has been unaware of the plot to capture him, but when he sees the rear door to the pharmacy stealthily open, he reaches for his gun. In the exchange of gunfire Lonny is killed.

Juanita, fearful for Hank's safety, has returned in time to witness the strangulation of Rudolph. Undetected by Maria, she flees from the evil house to alert the Marshal. Enroute she meets the returning Jesse.

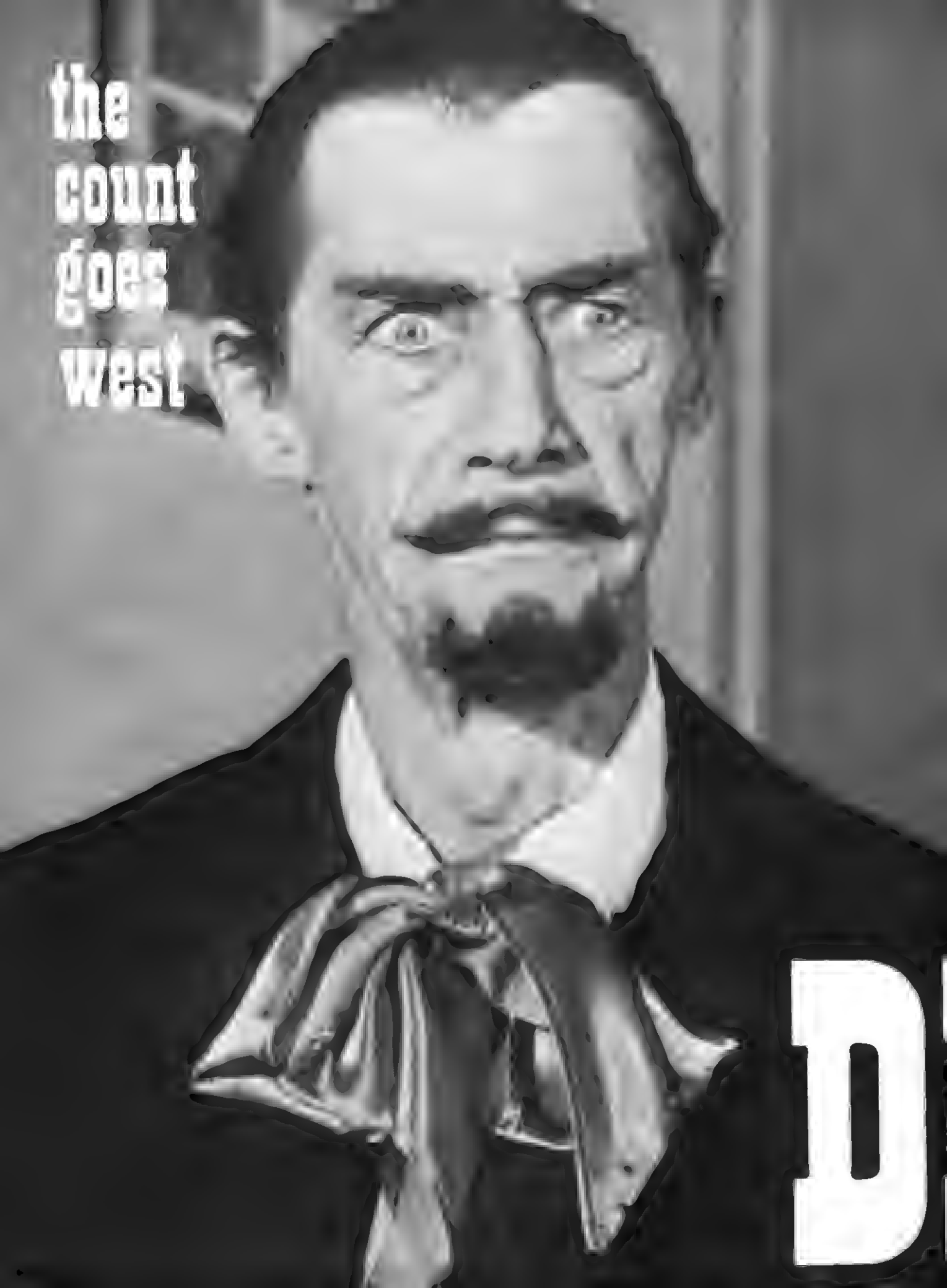
Juanita tells him of Hank's fate and pleads with Jesse not to return to the mission, to no avail.

At the mission, Maria alibis to Jesse that it was Rudolph who forced her to write the note. Jesse demands to see Hank, but she insists he left the mission with her brother. When he threatens to choke the truth from her, she cries out for Igor to save her. The monster, no longer recognizing his former friend, brutally knocks him unconscious and obeys his mistress' command to carry Jesse into the laboratory. Maria now plans to perform a similar operation on Jesse.

This is prevented by the timely arrival of the Marshal and Juanita. At Maria's command, Igor attacks both, but something deep within him prevents his destroying Juanita. Infuriated by the robot's refusal to obey her command, Maria strikes him and Igor brutally retaliates, killing her. Then the monster turns on Jesse, but just as he is about to land a fatal blow, Juanita fires Jesse's gun and kills the robot.

Later, while Marshal McFee waits in the courtyard, Juanita tells Jesse she will bring her people back to the village, not that it is safe from the Frankensteins. There she will hopefully await his return. **END**

The badmen of the Old West never had it so bad as when they met *this* lad!


the
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west
D

BILLY THE KID VS RACULA!

Undead eyes, with a centuries-old power behind them to paralyze!

With a hypnotic wave of his hand Dracula commands his victim as tho she were a sleepwalker.

The Wickenburg stagecoach arrives at Papago Wells for the night stopover. There are four passengers: Dracula *(John Carradine)*; Mrs. Ann Bentley *(Marjorie Bennett)*, a wealthy Easterner; her brother, James Underhill *(William Forrest)*, and a tipsy liquor salesman, Joe Flake *(George Cisar)*.

Dracula eyes Nana *(Charlita)* a lovely Indian maid. Later that night he disappears from the inn, and a bat lures Nana from the Indian camp and attacks her. That morning, after the coach has departed without the missing Dracula, the Indians find Nana's body. Convinced the whites assaulted her, they attack the coach and kill its occupants. Dracula then appears and steals Underhill's papers, plus a photo of Mrs. Bentley's daughter.

Billy *(Chuck Courtney)*, a reformed outlaw who is foreman of the Bar-B Ranch and engaged to its owner, Betty Bentley *(Melinda Plowman)*, goes to Wickenburg to await the stage. He meets Dracula, posing as Betty's uncle, at the hotel. They learn that the stagecoach has been attacked by Indians and its passengers slaughtered, but others at the hotel insist that it was the work of a Vampire, not the Indians. Supposedly, a wagon-train of immigrants had met up with a Vampire, who attacked a girl and left her for dead, although she recovered

The girl Lila Oster *(Hannie Landman)*, is produced, and she faints at the sight of Dracula. He, however, revives her, convincing her that she had never seen him before.

Dracula returns to the ranch with Billy. That night, a bat attacks Lisa in her hotel room and kills her. Billy having spied blood-stains on Dracula's shirt, suspects him of being the Vampire.

A dead lamb, teeth marks on its throat, is discovered on the ranch, leading to a fight between Billy and ex-foreman Red Thorpe *(Bing Russell)* and his stooge, Yancy *(Lennie Greer)*.

Billy, following the fight, finds another dead lamb, which leads him to an abandoned silver mine where he meets Betty, who has brought out her uncle to inspect it. He tells her of his suspicions, but she defends her uncle. Billy then goes to town, to talk to Marshal Griffin *(Roy Barcroft)*. The latter sends him to see Dr. Henrietta Hull *(Olive Carey)*. She tells him that Vampires can not see their reflections in a mirror.

Returning to the ranch, Billy learns he has been fired and is driven off the property. Later that evening he is challenged to a gun-fight by Thorpe. Billy kills him in self-defense and flees town.

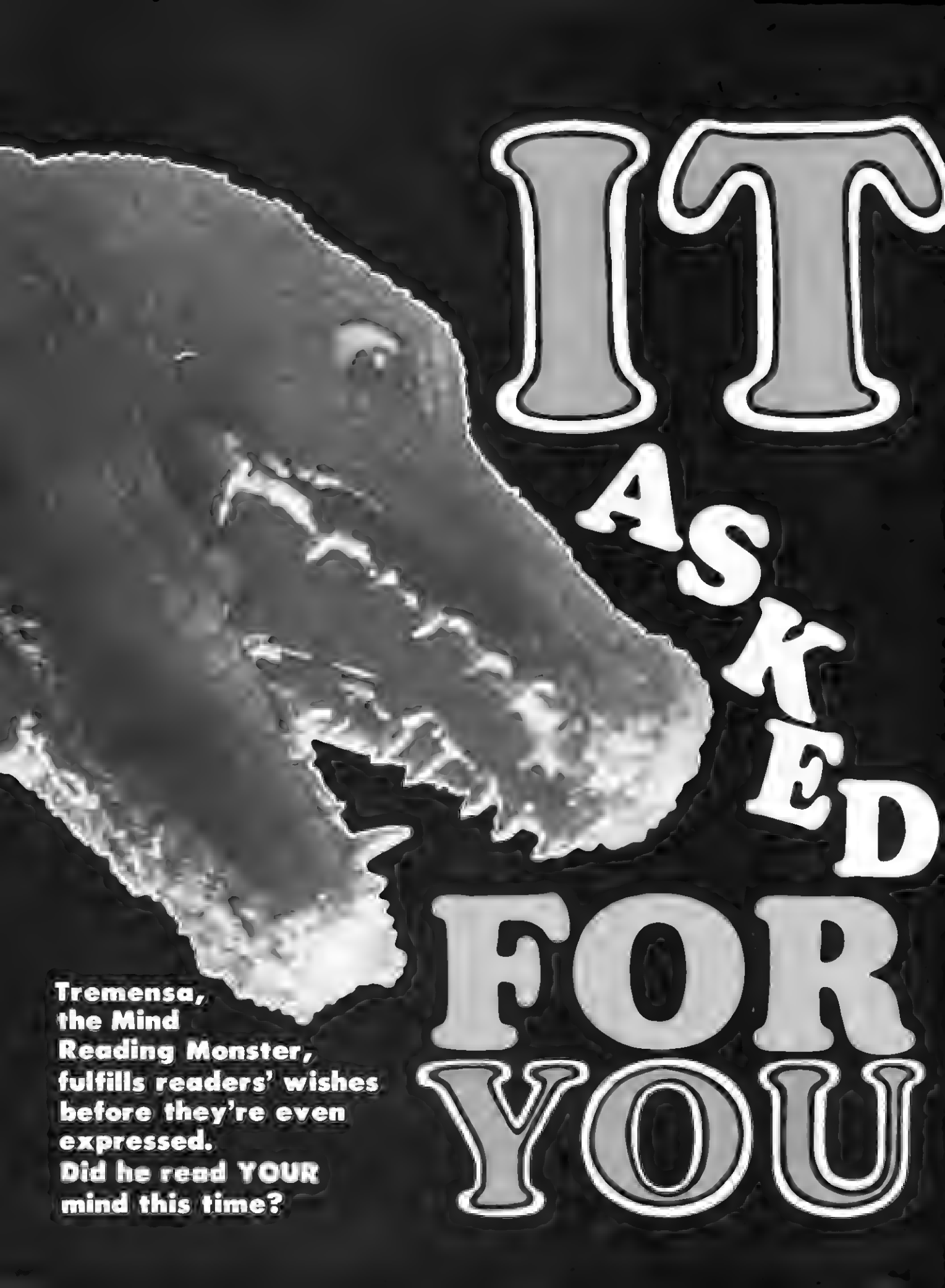
Betty, completely in Dracula's power, agrees to wed him. Eva Oster *(Virginia Christine)*, Lisa's mother, who has been staying at the ranch with her husband, Franz *(Walter Janovitz)*, sees teeth marks on Betty's throat and notifies Billy, who takes the girl to Dr. Hull. While the physician examines Betty, certain that the marks are those of a Vampire, the Marshal arrives to arrest Billy.

Dracula, learning of Betty's whereabouts from the marshal, takes her from the doctor's office, but not before Dr. Hull has had a chance to hold up a mirror to his face. He knocks her unconscious and leaves with Betty.

Dr. Hull later helps Billy escape from jail and he heads for the ranch, carrying a mallet and scalpel. Tracking Dracula and Betty to the silver mine, Billy shoots the Vampire, but to no avail, he defends himself from Dracula's fierce attack with the scalpel, and succeeds in driving it into Dracula's heart with the aid of Dr. Hull and Marshal Griffin, who have followed him to the mine.

As Dracula's body disintegrates, Betty recovers from the mesmerized state in which the Vampire had placed her. **END**

Is the Thirsty Count down for the Final Count? Looks bad as badman stakes out his claim!


IT
ASKED
FOR
YOU
Tremensa, the Mind Reading Monster, fulfills readers' wishes before they're even expressed. Did he read YOUR mind this time?

LON CHANEY **Shall Not Die! A new pose from his famous diabolical role as the armless wonder in THE UNKNOWN. Shown for *Russ Bodner, Cliff Fritsch, Jim Anderson, Pat Holman, James Brennan, Kenneth Wenzel, Larry Aldrich, Walter Thomas, Jon Walter, Jay Arisz, Dan Barnett, Chuck Eppinette & Lee Brock.***

IT ASKED FOR YOU!

Bat Woman! She flew into Horror's Hall of Fame in MARK OF THE VAMPIRE (MGM 1935) and they're still talking about and asking for fotos of *Carroll Borland*. Here she is for *Jean Boullet, Curtis Harrington, Debby Anderson, Dan Garrett, Chelestina Lewis, Vincent Marchesano, Larry Morris, Kurt Fraunberger, Al Winters, Bill T. Williams, Jos. Palladino, Gordon Breyette, Allis Villette, Carmen D'Alessio & Gregory Zatirka.*

An ever-popular supporting actor in one of his rare roles, the late *Ernest Thesiger* as he appeared with Boris Karloff in THE GHOUL, 1934. For *John Ainsworth, Philip J. Strick, Paul Skeeters, Rah Hoffman, Marc Giove, Keith Beltran, Geo. Stewart III, Glenn R. Pugh, Garrett A. Kooyer, Sam Harris, Don Walker, Gregory Duehren, Jeffrey Avrin & Andy Perry.*

Found! For *Michael Ohomer, Oscar Estes, Dave Prestone, Dave Massaro, Tom Baker, Bill Shrock, Steve Towsley, Mark McGee, David Allen, LJSpaulding, Paul Stanford, Larry Richardson, Russ Kingston, Arturo Pinal, Dynamite Taurasi, Denis Muren & Richard Stoyanowski* . . . this great shot of *Marcel Delgado's* dinosaure as animated by *Willis O'Brien* in **THE LOST WORLD** (1926).

A King on his throne is *Karloff* as the immortal monster in **BRIDE OF FRANKENSTEIN** (Universal 1935). Pictured for *Goswin Doerfler, Gene Fisher, Susan Lenart, Pierre Versins, Susan Bradbury, Martin Byhower, Wolfgang Thadewald, Reinhard Hitschberger, Katy Wild, Boris Grabner, Beatrice Rim and Pat & Mike Porjes.*

END

Posters like this kept monster fans posted on the day the world roasted.

THE DAY THE WORLD ENDED was one of Roger Corman's earliest pictures. He directed it in 1956. Alex Gordon was the Executive Producer. It was in black & white, ran 80 minutes, and was released by the company which later became AIP. It originally was co-billed with THE PHANTOM FROM 10,000 LEAGUES. The story follows.

Rick & Maddison contemplate gruesome skeletal discovery.

An endless, all-pervading mist hangs low over the scorched country-side deep within a mountain range. The skeletons of the inhabitants of this valley of death—a gnarled, radiation-ravaged rabbit, a half-eaten wolf—lie in the fumes of a world which has destroyed itself.

This is the Midwest, 1970.

This is TD Day—Total Destruction by nuclear weapons. From this hour forward, the world as we know it no longer exists, and all over the lands & waters of the Earth hangs the atomic haze of death. Man has done his best to destroy himself But there is a force more powerful than Man, and in His infinite wisdom He has spared a few.

Thru the deadly miasma staggers a man called Radek (*Paul Dubov*), his face scarred with the spawn of the Bomb. Desperate to climb over the ridge and struggling to break away from the smothering grasp of the haze, he finally succeeds in reaching fresh air.

And he collapses.

Just beyond the limits of the mist a convertible drives up, skidding to a hasty halt. The doors are thrust open and the passengers get out. One is Tony Lamont (*Mike "Touch" Connors*), a small-time criminal with a sharp jaw and the look of a hardened murderer, and the other (*Adele Jergens*) is his "moll" Ruby, an attractive woman in her mid-30s.

They rush away in the direction of a house in the distance, apparently occupied by other survivors.

Nearby a clean-cut young man (*Richard Denning*) shields his face and fights his way thru the atomic haze. He sees the stranger who now wallows in the mud, nearly unconscious, and tries to help him. But, his face haggard and lined with a radioactive crust, the wretch looks up at his would-be rescuer and shouts: "Kill me! Kill me! I can't stand it anymore . . . "

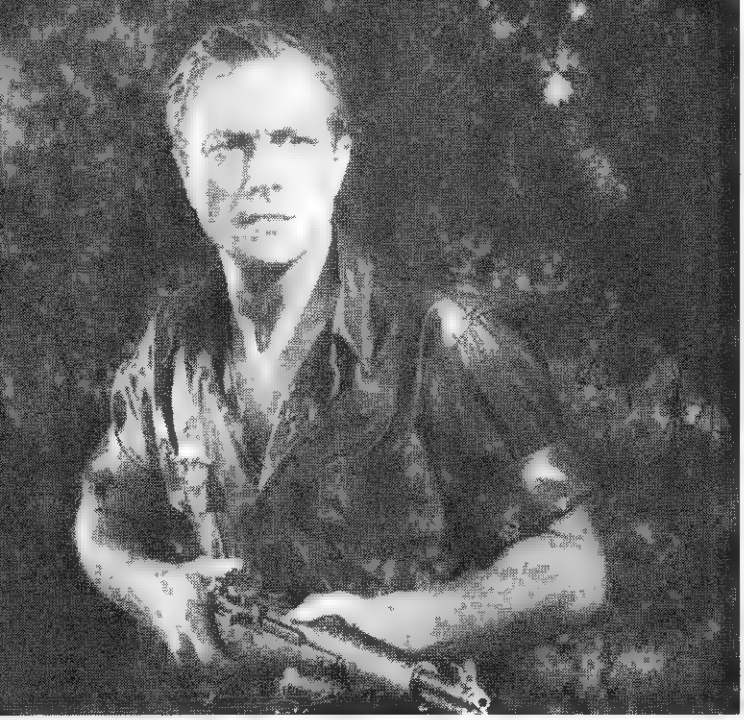
The "good Samaritan" heaves the delirious Radek up onto his shoulders and carries him out of the contaminated area. Fate has decreed that, out of the billions on Earth, only a few more than half a dozen should survive.

beyond the fatal limit

Within the solitary house in the valley, sheltered from the radioactive winds by mountains on all sides, lives Capt. Jim Maddison (*Paul Birch*) & his daughter Louise (*Lori Nelson*). Maddison had foreseen the Last War and had taken precautions to preserve his family, accumulating enough supplies to last for several months. He had also kept a radio receiver in readiness in order to maintain contact with the outside world—if there still was one after the Bomb.

Once this little family had included Maddison's son Tommy but he too fell victim to the haze and was never seen again. Louise, however, cherishes the thought that he may still be alive—somewhere, somehow.

Maddison maintains a vigil at the radio but can



Richard Denning—ready for the menace of the unknown.

hear only static. Louise measures the radiation content with a Geiger counter and finds that it has dropped down to 47 roentgen. They *may* survive.

Louise happens to glance out the window and sees the other survivors staggering toward the house. Maddison immediately grabs his revolver and prepares to defend his sanctuary against outsiders, but his daughter begs him to let them in —despite the fact that they only have provisions for 3 people.

Tony is somewhat impatient so he shoots the lock off the door before knocking and he & Ruby enter with the assurance of shelter. Few people have the nerve to talk back to a gun. Maddison begrudgingly sends Louise to help Ruby wash and change clothes while Tony remains in the living-room to argue with Maddison, who had put his revolver away to please Louise.

Within moments the young man carrying Radek enters and, setting the delirious victim of the haze down on the couch, introduces himself as a geologist named Rick. Maddison examines Radek with the Geiger counter and gets a reading of 740 roentgens—far beyond the fatal limit. By all rights, Radek should be dead.

the final few

Pete (*Raymond Hatton*), an old prospector, and his mule Diablo next enter the scene. Louise fixes a place for them in the tool shed. When Maddison warns the others that contact with Radek might be fatal, Tony obligingly offers to kill the poor fellow but Maddison dislikes the suggestion. He orders Tony with drawn revolver to hand over his gun. Tony agrees—then grabs Louise and threatens to kill her. Rick returns from washing up and slugs Tony, who releases Louise as he tumbles backwards from the blow. Rick gives the gun to Maddison.

Snarling, Tony tells Rick, "I ain't gonna like you, mister."

Rick replies: "I can stand it."

Later, when tempers have cooled for the moment, Maddison tells the group they have a chance of survival if it doesn't rain. The rain would cover the area with radioactive fallout. He warns them that his original supplies were only sufficient for 3, so they must all live on rations and perhaps suffer hunger & thirst at times. All but Tony agree to this as a necessary evil and settle down for the nite.

With the dawn, Maddison is outside testing the atmosphere with the Geiger counter. The radiation level seems to be tapering off gradually, increasing the hopes for survival. Rick joins Maddison and together they wander to the outside of the ridge, where few animals are found. Strange creatures, mutated wolves & rabbits, scurry thru the underbrush beyond the haze.

"Lots of game in here now," Rick says.

"Contaminated game, fighting for life just like we are," corrects Maddison. "They started coming in a week ago, like this valley was Noah's Ark." He turns suddenly to face Rick. "Remember the H-Bomb test at Matsuo? The world never had a true account of it."

mutant among them

In the 3 weeks that follow, each nite Radek rises from bed and journeys out into the valley to track down game. The crust on his face has spread, giving him a scaly appearance, and it fast becomes apparent that he is developing an immunity to the radioactive miasma outside the ridge. In short, as Rick & Maddison correctly assume, Radek is a mutant.

The nites are cool & comfortable in the valley—a fact which prompts Louise & Rick to spend a few moments on the porch. It is becoming evident now that Rick has fallen for Louise, and Ruby has fallen for Rick. To complicate matters more, Tony has abandoned Ruby for Louise, who instead cares for Rick!

Suddenly they hear a strange rustling in the bushes and hurry back inside the house. Several miles away Radek is on one of his midnight chases, finally succeeding in subduing a mutated rabbit. He is about to sink his teeth into it—raw—when he too hears a rustling in the bushes. Immediately he takes flight, forgetting the rabbit.

Reptilian, scaly claws bend down to seize the creature . . . .

atomic evolution?

Maddison & Rick find the carcass of the rabbit when they set out to check the radiation. Could Radek have eaten the radioactive creature and survived?

Rick is astounded. "He defies all the laws of man & God!"

"There may be an entirely new set of laws for man & God," Maddison says. "Perhaps eventually we'll all become like Radek."

When they return to the house, fear arises among the group. The sky is becoming dark, as if warning that there will be a storm. And they all know that if it rains—they will not survive. If they are lucky and it does not rain, however, they will plant seed in the valley and bathe in the pond nearby. Rations are dwindling and they must preserve the water.

Radek goes to the window, gazing at the thunder clouds overhead, oblivious of the talk of rations & supplies. He wanders out again at nite.

When mutants meet—only one will eat.

Maddison mutters, "He hasn't touched food or water for 3 weeks! What does he live on?"

"He says he doesn't need food," Louise explains.

"Last nite he slipped out of the house. He didn't get back until dawn," Rick says. "I'm afraid he's going out of his mind. He seems to live in a world all of his own."

"He's a mutation, Rick. A freak of this new atomic world of ours."

unseen presences

Louise & Ruby, in swimsuits, are the first to bathe in the pond. It is now that Louise is told of Tony's interest in her, when Ruby jokingly threatens to steal Rick if she makes the feeling mutual. This conversation is interrupted by a rustling in the bushes along the pond's edge. Louise feels she is being watched by someone or something and she & Ruby flee in apprehension. As they stop to catch their breath, at their feet they see an unearthly 6-toed footprint—

Maddison & Rick examine the footprint. It is certainly not Radek's, so they conclude that—*they are not alone*. And whatever this unseen entity is, it is quite definitely not human. They must kill it at any cost.

"Just like the animals at Matsuo," Madison grumbles. Finally he agrees to explain this cryptical reference to Matsuo, when the others are asleep.

When Louise goes outside for a breath of fresh air, Tony creeps out from the shadows and accosts her. Ruby had expected something of this sort and is there to rescue her from an uncomfortable situation. In a suspicious good humor, Tony reveals that he plans to kill everyone but himself & Ruby—but Ruby realizes that Louise, not she, is the one in his plans.

Soon afterward, Tony & the girls, and Pete & Diablo, have retired for the nite. Maddison & Rick remain in the livingroom and Radek stealthily ventures out into the mist outside the ridge.

the matsuo monstrosities

Maddison asks, "Rick, how much do you know about the Matsuo Bomb Tests?"

"Only some rumors that nobody could actually pin down," he replies.

"It's about time I showed you something. As I told you, it was my job to tow the animal ship out of Target Zero. I got the first look at them—a thousand different species."

Rick interrupts: "I remember the newspapers said they'd all been completely destroyed."

A new mutant appears on the scene! Note the overgrown, shaggy arms.

"The papers lied, Rick. Three of them lived thru it."

"*Lived thru the H-Bomb?*"

Maddison removes a portfolio of sketches from the cabinet nearby and continues. "There was a law against taking photographs but not against sketching what you'd seen. They were placed in cages, male & female of each species."

Maddison holds up a sketch representing a hideous rodent with enormous tusk-like fangs & scale-covered fur. "*That* was a chipmunk."

Rick gasps. "That was *alive*?"

"It lived for 3 days." He holds up another sketch, showing a horned wolf, and a third—a weird biped with 4 arms, tentacles and 3 eyes. "The third survivor," Maddison explains, "was a monkey. Its skin looked like rubber but it had the feel of metal."

"Armor-plated. Nature's answer to complete nuclear radiation. A million years of evolution with one bomb."

"They lived for 3 days," repeats Maddison, "but by the time we got back to the inspection ship they were dead."

"If we could find out why they died, it might help."

"I couldn't figure it out—except they wouldn't touch food or water."

"A new species," Rick mutters, "—the ancestors of whatever we have out there."

Maddison puts the sketches away, sadly intoning: "Sometimes I have a feeling of doom."

"All I know is that there are two forms of life fighting for survival here in this valley, and only one of them can win. *It's got to be us.*"

With these words, the two return to their respective quarters. After awhile Maddison has fallen asleep on the couch. Tony steals into the room and creeps toward Maddison's revolver—in full view—but when it is just within his grasp, Rick appears and leaps at him. Maddison awakens and stands aside while Rick & Tony wrestle across the room. The commotion wakes the girls and they witness the struggle. Louise tries to stop them but Maddison prevents her, remarking, "Rick will teach him a lesson."

It appears that Tony is gaining the advantage—until Rick rises up again and overpowers him. Wiping the blood from his chin, Tony stomps out and warns Rick that he is going to kill him. Ruby tries to comfort him but he very politely tells her to "drop dead!"

In private, Maddison tells his daughter that she must marry Rick in order to perpetuate the race but she is a bit reluctant to grant his request—altho she does love Rick. It is the memory of the rustling and the unseen presence which holds her back . . .

Survivors flee for survival's sake!

strange things happening

The following day, and the result of Maddison & Rick's exploration of the ridge, bring a glimmer of hope to the survivors' eyes. The radioactive miasma beyond the ridge is gradually losing its density and thus its danger. Within a few weeks, exploration of the land beyond the ridge may be possible. As the decide to return with the good news, Maddison & Rick hear a scream.

A stranger (*Jonathan Haze*) stumbles at their feet, begging them for food. Half-hysterical, he babbles of "others stronger than him" and finally collapses, dead. Like Radek, his face & feet are covered with thick, horny scales.

"He won't be needing any more food, poor devil."

When the two get back to the house, they find Tony in his usual bad mood and Ruby absorbed in blues-type music—neither on speaking terms with the other. Rick checks on Louise and finds her acting strangely, a far-off look in her eyes. She tells him that there is "something out there", trying to contact her, calling her with eerie, soundless wailing . . . Every time she feels its presence, a tingling sensation fills her being.

Outside, Diablo honks in terror and Pete runs out to calm him.

Could the unseen presence be Tommy—Louise's supposedly-dead brother?

creatures stalk at nite

After the house is dark & quiet, everyone in bed, Radek returns from the hunt. Rick wakes up and questions him.

The horrible thing in humanoid form, a hideous-looking creature whose skin is made of a soft rubbery sponge-like substance, with triple orbs and a set of sharp antennae-like bones pushing thru the top of its skull, sends heroine Lori Nelson (below) into hysterics.

"What do you do every nite over the ridge" he asks.

Radek chuckles. "There are wonderful things happening up there. I don't like this house."

"Then why do you come back here to sleep?"

"I have an enemy. He wants to kill me. So I come here when I'm tired. But I will tell you something."

"What?"

"In a little while all of you will be dead," he cackles. "You think I'm crazy, don't you?"

Rick leans back, disturbed. "I don't know."

After a brief inspection of the ridge the next day, Rick reveals that the strange footprints are coming closer each time. It will be necessary to post guards at nite. Rick takes over the task of manning the radio while Maddison stands guard outside.

Later, Rick wakes Maddison and informs him that Diablo & Radek are both missing. Feeling the girls are safe with Tony & Pete, the two decide to search for Radek. During the course of their search they find a skull—the last remains of the stranger who died on the ridge.

"Radek ate him!" Maddison cries. "The conniving ghoul!"

death strikes two

A wolf howls beyond the ridge, rousing Pete from his slumber. He discovers that Diablo is nowhere in sight and recruits Tony to help him find the old mule. After scouring the area for some time, they realize Diablo must be dead.

Meanwhile, as Radek prepares to feast on the mule's carcass, scaly claws girp his neck. He gasps, struggling, and falls limply to the ground. Moments afterward Rick & Maddison come upon his corpse.

"What killed him, Rick?"

"I don't know. Those punctures—made by something like steel daggers. Steel claws, Jim, like the surviving monkey on your animal boat."

Tony & Pete are the next to stumble onto the scene. Pete weeps for his old friend Diablo and they head back to the house.

Outside Louise's window the leaves tremble and Louise rises up. Ruby awakens from sleep but doesn't hear anything. Convinced—almost—that she was dreaming, Louise goes back to sleep.

And a sinister shadow crosses the wall . . .

Pete paces the floor, perturbed, while Maddison continues his daily vigil at the radio. Static still fills the channels, so he gets up and wanders to the window.

Pete is going up the ridge into the lethal mist!

Maddison pursues him, telling him to come away from the radioactivity, but Pete obstinately refuses to let anyone stop him from seeking now worthless gold. He knocks Maddison unconscious with a blow of his pick. Oblivious of the deadly haze in which he is standing, Pete digs into the ridge until he collapses, choking. Maddison revives, coughing, and retraces his steps to the house again.

Another survivor has been killed.

three down—four to go

Rick helps Maddison into the house. Maddison had been in the edge of the miasma too long and as a result may die of radiation poisoning. Ruby stands outside and worriedly watches the darkening sky, black stormclouds coming ever nearer. When Rick emerges from the house, Ruby accosts him and shows him a scaly patch on her arm, insisting that she too is becoming like Radek. He assures her that it is nothing out of the ordinary but she refuses to believe him.

Before long, Jim is asleep on the couch. Louise checks on him and then goes out to look for Rick. Ruby emerges from the kitchen and tells Tony that a butcher knife is missing but he merely growls and stomps out. Ruby is becoming suspicious of something.

On the edge of a cliff, as Louise searches for Rick, Tony leaps out of the bushes and holds a knife to her throat. Ruby is only yards behind, unknown to Tony, and she makes use of his surprise to snatch the knife away. Louise flees. For a moment Tony & Ruby argue and she tries to stab him but Tony grips her arm. The knife sinks into her heart and he hurls her over the cliff.

As the corpse tumbles from rock to rock, Tony mutters, "Happy landings, sweetheart!"

When Tony arrives back at the house, he explains that Ruby remained behind. Rick grabs his collar and warns him to stay away from Louise but Tony only laughs. Maddison offers Rick his revolver if he will kill Tony, but he turns it down.

the incredible creature

Louise slips into her swimsuit and goes to the pond. Maddison, weakening fast from the radiation, remains in the house with Tony, who now & then makes an unsuccessful play for Maddison's revolver. Louise's bathing is interrupted by the sight of the mutant creature—

Covered from head to toe with scales, 3 eyes glowing in its weird reptilian face, it is a thing of tremendous horror. It has a beak rather than nose and a second, smaller pair of arms, and horns bristle on its unearthly head.

Louise gasps and calls for Rick, who appears just as the creature disappears. They hurriedly rush back to Maddison with the description.

"It had more than 2 eyes!" Rick tells him.

"The monkey at Matsuo."

"Jim, did that monkey grow any in size?"

"No—no, it didn't."

"Louise said that—that this thing is man-size, that it's man, not animal. How can we fight it, Jim? How can we kill it? It lives on contaminated flesh—it thrives on contaminated air."

"Things that kill men nourish it," Maddison mutters.

Rick's eyes light up. "Things that kill men nourish it . . ."

As Rick ponders the question of why the creature stayed away from the pond, the thunder roars outside. It is going to rain.

how to murder a monster

Louise tosses & turns that nite in bed. A mysterious shadow is cast upon the wall. As if in a trance, she rises and wanders outside, into the forest, where the creature seizes her. Louise faints and the 3-eyed thing carries her away.

Jim awakens later with the feeling that Louise

The Monster made a bet he could read the magazine faster than Lori Nelson. (She lost—she forgot he had a third eye.)

is gone and calls Rick, telling him to check her room. She *is* gone. Rick runs out to the storehouse to get an M1 rifle and hurries off in pursuit of whatever might have kidnapped Louise.

Wandering thru the forest, Rick calls for Louise, but in vain. She is unconscious in the monster's arms.

It has begun to rain and Maddison has Tony take a sample of the rainwater. He tests it with the Geiger counter.

"Just rainwater!" he says. Then he realizes: "The lake—*it* was afraid of the lake!"

Tony finally gains possession of Maddison's revolver and holds it on him while he returns to the radio. He hears voices! But Tony doesn't believe him and tells him that a dying man shouldn't lie.

Meanwhile, the creature feels the rain and sets Louise down, looking around. Then he picks her up again. When she revives and screams, the creature claps his claws over her mouth and she faints once more. Along the edge of the pond, pursued by Rick, the horror releases Louise. Rick fires a shot at the creature, diverting its attention while he shouts to Louise to get into the water.

The creature attacks him and wrenches the rifle from his grasp but he too leaps into the water. The rain becomes a torrent and the creature looks up, sheltering its head and trying to escape. It staggers thru the forest, the rain beating down upon it, with Rick in pursuit with the rifle. Eventually the creature stumbles, falls and—disintegrates! Rick rejoins Louise.

"I can't hear it anymore," she says. "The voice—

Roger Corman, on the right, gives instructions to Mutant as to how he's to treat Lori Nelson in upcoming scene.

I'm free of him. He tried to speak to me before. He called me by name." She looks at the smoking carcass sadly. "I feel so sorry for him."

new world waiting

Approaching the house, Rick fires the rifle 3 times—signalling that they are alright. Tony watches from the window, a gun in his hand, as Rick & Louise head for the door. He aims at Rick and starts to fire but Maddison removes a revolver from under his pillow and shoots him in the back. Tony groans and falls backwards.

Rick & Louise come in. "That thing out there is dead, Jim. The rain killed it."

Jim explains Tony's death and continues, himself dying: "I took a test of the rain, found it free from contamination. I kept praying but I stopped worrying. I remembered the animals on my ship, how they wouldn't touch food or water—and I knew why. That thing was created to live in a poisoned world. The rain came and it was pure."

Louise says, "Man created it but God destroyed. He brought the rain and fresh air."

'If he couldn't live," reasons Rick, "then neither could the others of his kind."

"I heard a voice on the radio while you were gone. There are others out there. There's a future out there—for you two. You've got to go and find it."

And Maddison's head tilts to one side and he is silent. Louise breaks out in tears and Rick comforts her.

The next morning Rick & Louise fit their packs on their backs and ascend the ridge to the remainder of the outside world. Someone, somewhere, is out there—and they are going to find them.

THE BEGINNING **END**

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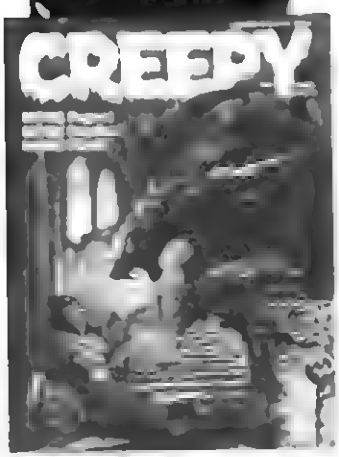

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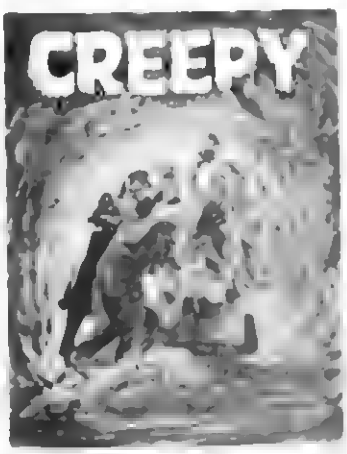

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BEHIND THE APE BALL

3 lives in peril--S.O.S. tarzan!

The pit of doom.

In the gloom at its bottom, some gigantic hairy shape.

A great ape!

A jungle native screams in terror as he is seized by the mighty beast and shaken like a rag doll. Suddenly he goes limp, either fainted or—dead.

Jane of the Jungle (*Maureen O'Sullivan*) & her screen dad (the late C. Aubrey Smith) got into a similar bad fix at the bottom of the dark pit, till pop threw some light on the subject—which turned out to be a huge gorilla all of 7' tall!

This was a job for TARZAN THE APE MAN and fortunately he (*Johnny Weissmuller*) came to the rescue in the nick of time.

This was 'way back in 1932, before most of you were born.

But, thanks to TV, you can still occasionally relive such thrills from the past.

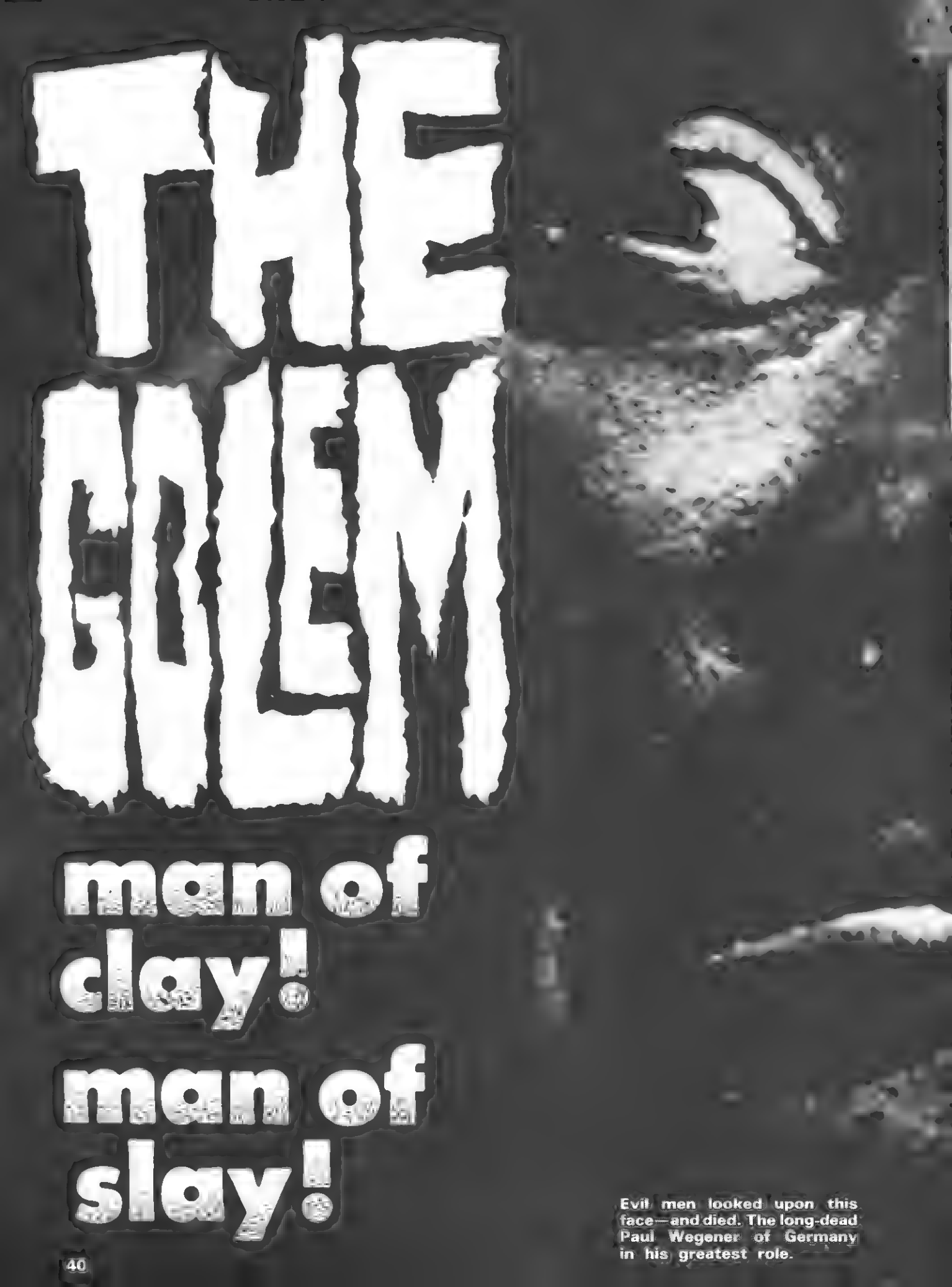
The stills on this page & the opposite will give you an idea of what's in store when this particular Tarzan classic turns up once more.

It's "torcher" playing a role in a monkey-suit like that. A man could really get burned up.

Native: "I volunteered to show him how to dance the Watusi but this is ridiculous!"
END

THE GOLEM

man of clay! man of slay!



Evil men looked upon this face—and died. The long-dead Paul Wegener of Germany in his greatest role.

The great monster—the Golem—appears in public.

legendary monster

Werewolves & vampires, zombies & ghouls are known to students in schools thruout the country. But one legend has been strangely ignored: The Golem.

Ignored, too, the memory of a great German actor, a Karloff of his time:

Paul Wegener

Monster, magician, mandarin, yogi, villain snowman, Poe man—he played them all, in the silent days, and exceedingly effectively.

For many years THE GOLEM of 1914 was thought to be lost forever, then in 1958 the famous European film collector Paul Sauerlaender, found a print under strange circumstances. It was in an old toy store! To sell a surplus of ancient 35mm. hand-cranked home movie projectors, the owner was cutting up old movie reels in 12' to 15' lengths and giving them away with each machine. The film that was being cut up? You guessed it, the legendary 1914 GOLEM! Sauerlaender was able to rescue the fragments that make a complete copy, perhaps the only print in existence today!

golem #1

We have very limited details about the first GOLEM . . . for the moment.

It told of workmen digging a well in the floor of an old synagogue. They uncover a strange statue—the Golem. That statue is sold to an antique dealer. Later, in an ancient cabalistic volume, the dealer

A little girl makes a friendly gesture toward the giant of clay. Some of you will remember an almost identical scene years later (1942) when Lon Chaney's son as the monster stood before a little girl in a similar pose in GHOST OF FRANKENSTEIN.

stumbles upon a tale of Rabbi Loew's sorcery studies.

Following Loew's magic formulas, the antique dealer achieves an alchemical miracle as the man of stone comes to life! The Golem, an android of very limited intelligence, works as the dealer's servant until another change takes place: he falls in love with his master's daughter. This second miracle causes the awakening of a soul in his clay body.

But the frightened girl runs from her eerie suitor and he realizes—he is a monster. Filled with fury by his fate, the Golem pursues the girl, blindly destroying everything before him. In the end he perishes, falling from a tower. His corpse lies in the street, a shattered figure of clay.

World War I began while THE GOLEM was playing in Germany and the star entered the military service for the Kaiser. Twice (we are told by film historian Oscar Estes) he was captured by soldiers in his own army and held as a spy because of his Eurasian features. "Each time he pulled from his wallet a worn folded cover from an illustrated magazine, showing him as the Golem. When he was recognized, he was released!"

goelm #2

The second GOLEM was not a sequel but a "prequel" to the first, as it told of THE GOLEM: HOW HE CAME INTO THE WORLD. The picture was co-directed & written by Paul Wegener & Henrik Galeen. (Galeen was the author of the screenplay of NOSFERATU and produced a classic version of Conrad Veidt as THE STUDENT OF PRAGUE.)

John Griggs & Oscar Estes tell us that:

The picture opens in a ghetto in Prague. It is a dark night in the even darker 15th century, time of witches, warlocks, alchemists & black magic. Rabbi Loew *(Albert Steinrueck)*, an astrologer, is studying the portents of the stars thru an astrolabe. His interpretation of the signs: misfortune threatens the Jews. Descending a spiral staircase he says to his assistant, Famulus *(Ernst Deutsch)*: "I must warn our people."

Carrying torches thru the black shadowy streets, Loes & Familus hurry to another part of the ghetto. Loew tells Rabbi Jehuda, "Call all the elders together to pray. The stars predict disaster."

Fade-in to a Document: "DECREE AGAINST ALL JEWS: We can no longer neglect popular complaint against the Jews. They practice Black Magic. We Decree that all Jews shall leave sight of the city before the month is ended.

/Signed: Ludwig, IMPERATOR."

Fade-in to a shot of a manuscript with drawings & formulas for a strange figure. Rabbi Loew is studdying. He reads: "Summon the dread spirit Astaroth and compel him to reveal the magic word . . . !" Loew raises his hands and prays. Then he lifts a hidden trapdoor to descend to an underground crypt. With his knife point he cuts a mystic seal across the door, enters, removes a stone panel from a window and light falls upon a strange figure leaning against the far wall. On the floor are several broken, incompleted statues; this one, against the wall, seems lacking only a face. With his hands, Loew burrows in the soft clay and molds the features.

Hearing voice below, the Rabbi ascends to find his daughter Mirima *(Lyda Salmonava)*, the King's messenger Florian & Rabbi Jehuda.

Loew reads the King's decree and tells Florian, "I drew the Emperor's horoscope. I warned him twice of danger. Tell him I seek an audience."

Symbols: A Star of David fades to a close-up, Golem portrait.

Loew speaks, "The hour has come!"

Working in the crypt, the Golem figure almost falls upon Loew—it is too heavy for one man alone. He goes upstairs for help. Famulus is astonished as Loew appears from the trapdoor. He drops his skillet and its alchemical contents.

Loew warns: "Guard this secret with your life!" He leads Famulus to the trapdoor.

Florian returns to the ghetto with the Emperor's reply. Loew & Famulus are laboring over the clay figure.

They struggle with the rigid statue up the stairway from the crypt. On the laboratory level they place it upright in a closet. Then Loew sees Florian, reads the Emperor's reply:

"An audience is granted. Come to the Festival in the castle and amuse us with your magical arts."

Fade to a hand, opening a book of sorcery: "Ages ago the figure of the Golem was made by a

magician of Thessaly. When the magic word is placed in the amulet on his breast he will live and breathe as long as he wears it." Famulus & Loew are studying and Loew demonstrates the 5-pointed star-shaped amulet and a slip of paper he has readied for "The Word". Taking yet another book, they read: "He who has the Key of Solomon can force Astaroth to reveal the magic word, if he observes a favorable conjunction of the planets."

a behemoth is born

The Golem stands awaiting life.

Loew, wearing his cylindrical Sorcerer's hat, Famulus in fear, crouching beside the Golem. Waving a wand, Loew points in the cardinal directions, then, above the floor he draws an imaginary circle about himself. Fire ignites a magic ring about the sorcerer. He beckons to Famulus who fearfully steps inside the circle. The room grows darker as fumes & smoke arise; Famulus is terrified and slips to his knees in the mist. Flitting, dancing balls of fire swirl about their heads. A shining star appears in Loew's hand opposite the wand. He waves the star & wand, commanding, "ASTAROTH, ASTAROTH, APPEAR, APPEAR —SPEAK THE WORD!"

The face of Astaroth appears behind to Loew's left and moves around before them gleaming with phosphorescence. The demon's bulging eyes and slit-like mouth are horrible—they begin to smoke fiercely and hurricane winds blast the frightened men.

At last, one by one, letters appear from the sullen lips of the dread demon: "A-E-M-A-E-R", and winds blast again with howling force. Loew hurls his cap & star beyond the circle. The face fades from view and in a flash of smoke the fiery circle vanishes. It is over.

Loew lifts Famulus to a chair and shakes him awake. Deliriously happy he exhibits the amulet, then takes pen and scrawls the magic letters on the strip of paper: A-E-M-A-E-R.

They hurry to the Golem and Loew folds the magic words into the star-shaped amulet, twists it into place on the Golem's breast!

In a full length shot, the Golem opens his eyes. Then, cut to extreme close-ups of the Golem's face & Loew's.

The Golem looks all around—wobbles a bit, side to side—walks toward Loew, beside the forge. Now, Loew signals: turn & go back. The Golem pivots, starts back and encounters Famulus. He hurls Loess assistant to the floor, returns to his original position.

Triumphantly, Loew snatches away the amulet and the Golem tips rigidly backward, inanimate, against the stairway.

The Golem at work chopping wood—with the wrong side of the axehead! The Golem moves to the well.

In his study above, Rabbi Loew observes his creature, with his daughter Miriam. She fears it.

He tells her, "This is my new servant, 'Golem'."

We see the Golem followed by Famulus, emerging from Loew's house. A market basket is over the creature's left arm. He starts off in the wrong direction and Famulus motions the true way. As the Golem walks down the street, Famulus is his shadow.

Children run out, cluster and follow them for

Golem #3. From the French-Czech version of 1939.

His heart of stone melts before the face & form of the sleeping beauty.

The carved creation that alchemy turned into a massive living monster.

a while. The elders cringe in fear. The Golem turns a corner arriving at the head of a stone staircase. Many children there leap up & run away. Golem & Famulus descend the stairs, Golem wobbling cautiously.

The Golem enters an indoor market house, before the terrified proprietor & his wife, fumbles in the basket, produces a paper and holds it for them to read. Famulus has entered behind the Golem and explains, "This is the Rabbi's new servant, he cannot speak nor hear, but he will not harm you. He will come to you each day with a list of articles we need.

Famulus & Golem return home. Greatly perplexed, because he cannot remove the basket from the folded stone arm, Famulus motions the Golem to straighten it. The reaction is so sudden it frightens Famulus but he takes the basket from the outstretched arm.

Famulus becomes fascinated with controlling the creature, takes him to the forge to try to explain how the bellows fans the flame for his alchemy skillet. He points to the ring & chain that pumps a beam & air to the forge; the creature dumbly works for him and fire roars!

Close-up: Loew's face as he reenters. Golem stoking the forge with vigor. Loew cries: "Halt!" And instructs Famulus to leave Golem alone. "I go today to show the Golem to the Emperor," he instructs. "Stay and guard the house."

Loew reaches the castle. He orders the Golem to wait. Armored guards gather to look the Golem over. Loew approaches the Emporer.

Everyone is horrified as Rabbi Loew signals for Golem to approach. The Golem stalks thru the crowd of dancers to a position in front of Emporer Ludwig.

The Emporer asks Loew, "What manner of miracle will you show us today, strange magician?" Loew gestures grandly. A geyser of smoke erupts above the throne. The ceiling slips. The court panics. The Golem bars the door.

"Save me," cries the Emporer, "and I will pardon your people."

saved by the monster

Loew gestures to the Golem. He positions himself on two fallen beams and reaching upward holds the ceiling; it splits down the middle, leaving a tent-like area above the Emperor's guests, with the mighty Golem supporting the peak.

Loew & Golem return to the laboratory. Loew places a hand on the Golem's shoulder and the creature shows suspicion, followed by anger. When Loew reaches to removed the amulet, the Golem is furious! His eyes glare, his chisel-shaped white teeth gnash with rage and he raises his arms to strike Loew down. At which point the Rabbi snatches the amulet. The Golem topples upon the floor. Kneeling beside the statue, Loew's face reflects his great trouble

Beside the prostrate Golem, Loew studies his book of sorcery. "If you have brought the dead to life through magic, beware of that life. Astaroth will demand his creature back. Then the lifeless clay will scorn its master and turn to destroy him and all it meets."

"Your task is finished, Golem," says Loew. "Be clay again, lest the powers of darkness take vengeance." And he raises a hammer to shatter the figure. Only to be with-held by Famulus who arrives, shouting, "Rabbi Jehuda comes to honor you with a joyful gathering at the Synagogue."

Later Famulus discovers Miriam with the hated Florian. He awakens the creature. "There is a stranger who has brought shame upon us," he cries. "Seize him!"

The Golem grimaces, strides jerkily to Miriam's door. Famulus orders him to pound and Golem rattles the plaster but the door holds. Then Famulus demonstrates a shoving rush at the door. When he attempts it, the Golem pushes both fists thru the paneling and walks into the room carrying the door. Miriam swoons in Florian's arms; the Golem seizes her and starts to leave. Florian draws a dagger and breaks the point on the stone man's chest. He is hurled aside and runs out the door. Famulus stays with Miriam and sends Golem after Florian. Before the knight can find the door, the Golem bars his escape; the knight flees up the stairs to the high tower. Crouching against a parapet, broken knife in hand, he watches Golem emerge from the trapdoor. There is a struggle on the roof and the Golem hurls the knave to death on the street below.

"The eyes come alive! They click open and glare with fury! The Golem's square chiseled whit teeth gnash with rage!"—Oscar G. Estes Jr.

the golem amok

Miriam & Famulus emerge at the opening, too late. The girl cowers in fear but is seized by the Golem and carried downstairs. He places her on the work table. Famulus arrives with fire in his eye. The Golem covers the amulet with his hand as Famulus leaps in vain. Then the Golem seizes a firebrand from the forge and uses it to keep Famulus away—and sets fire to the house! Grinning idiotically he experiences fire! Famulus has fled. Grabbing the girl by her pigtails, the Golem drags her away.

At the ceremony in the Synagogue, Famulus interrupts with a message for Rabbi Loew, "Your house is in flames—the Golem is raging!" Everyone runs into the street. The Golem stands alone at the far end of the ghetto, dragging Miriam by the hair.

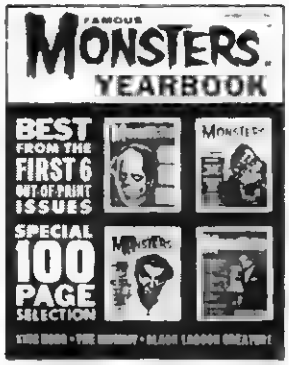
Loew's roof in flames. Crowds milling. A man shouts, "The demon has carried Miriam away—destroying everything in his path!"

Loew's tall astrology tower falls into the fire with a mighty crash, smothering the flames and burying the corpse of Florian.

Golem places Miriam on a boulder, strides off.

The Golem arrives at the great ghetto gate. He peers thru the warder's door and sees children playing beyond. He tries to push the gate open; the huge bar is in place. He pushes harder and the bar breaks. The gates swing wide. The children are frightened and run. All except one small blonde girl-child. With happiness on his face, Golem confronts the child. She holds up her apple. He ignores it. Her childish hands rove across his chest, chance upont the amulet and pull it free of its socket. The Golem shudders, drops the child and topples like a log. He is again turned to stone. The child looks at the talisman, then hurls it down to run away.

Back to Loew & the elders, asking, "But where is the Golem?" Elders approach the gate, find many children seated on the Golem, playing. They lift the figure, carry it in procession thru the portal. The gate closes behind them. A Star of David is superimposed, followed by: THE END



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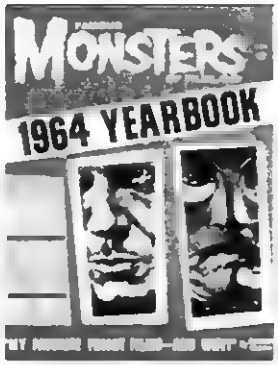

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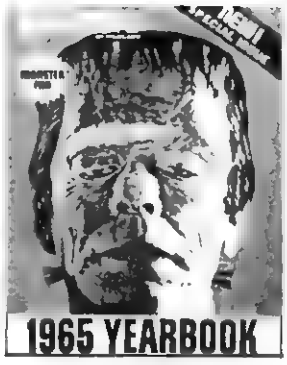

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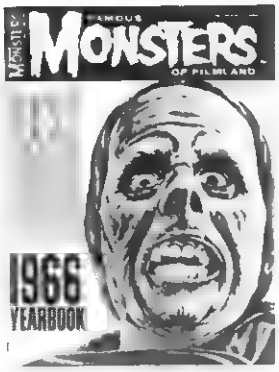

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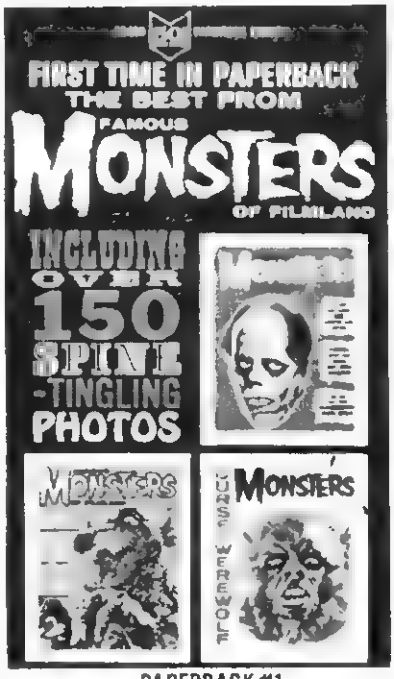

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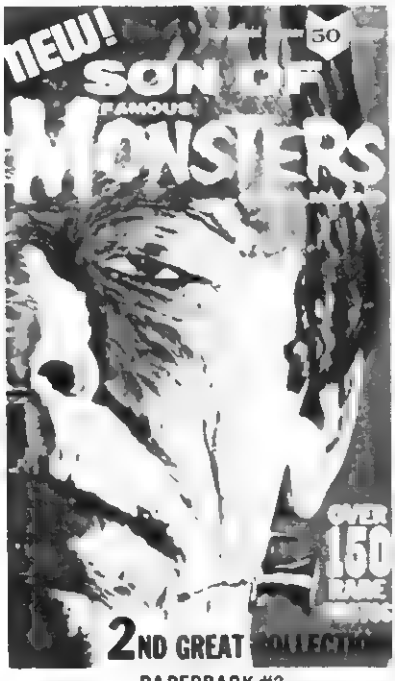

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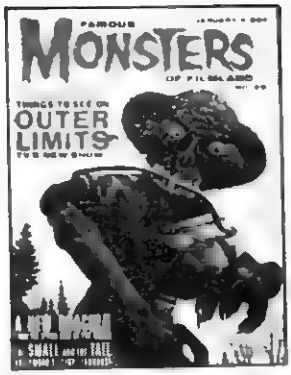

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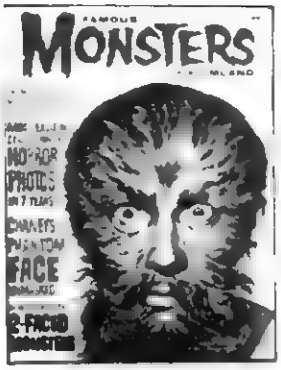

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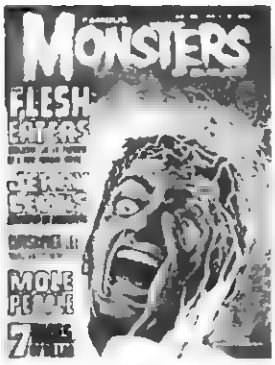

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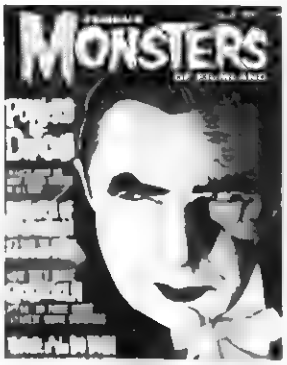

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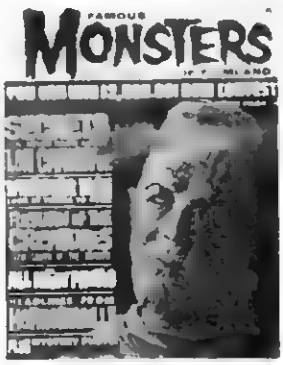

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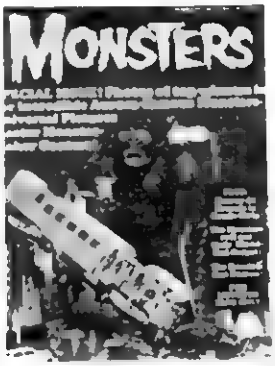

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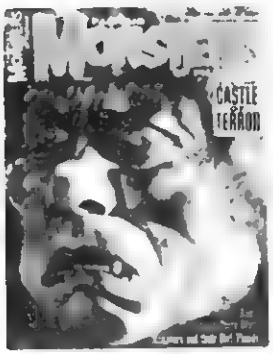

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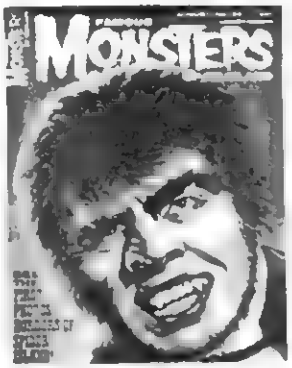

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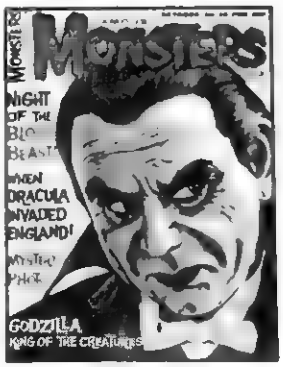

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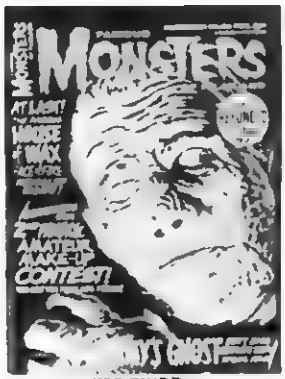

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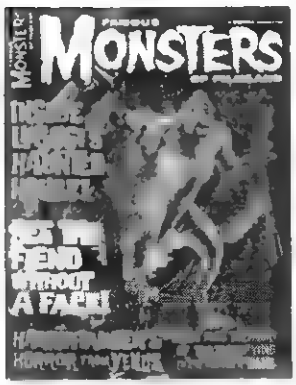

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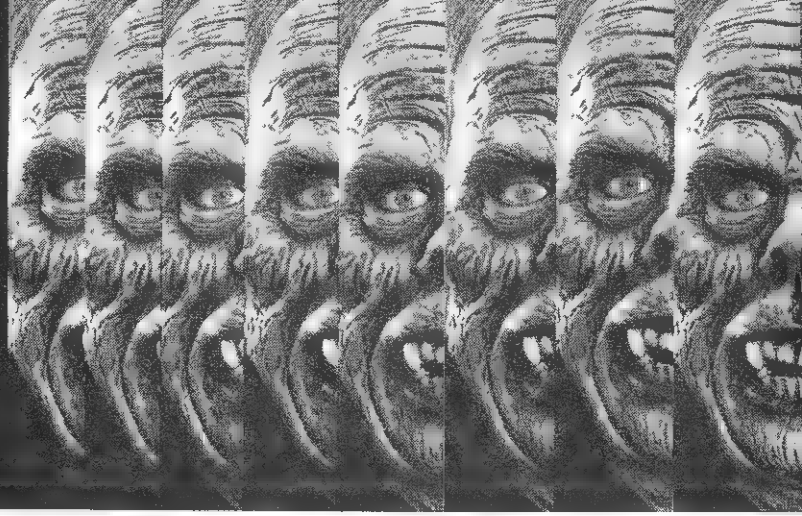

By BILL OBBAGY

CHRIS LEE, Happy Birth D! (D-for-Dracula.) March 22nd is the day (or was it nite?) the distinguished horror star made his first public appearance. We're sure all monster lovers in the world join in wishing Chris many happy returns.

At the same time, March is a month of many sad memories for it was on the 6th, in 1964, that Edward Van Sloan died, on the 15th in 1937 that HPLovecraft passed away, the 23d in 1964 that we were shocked to lose Peter Lorre. And Jules Verne died on 24 March 1905.

* * *

VELANA THE VAMPIRE (Florence Marly) has crawled out of her crypt and contacted us with some news about PLANET OF BLOOD, the AIP horror pic in color in which our editor appears with Basil Rathbone. Seems its title has been changed again (it was first FLIGHT TO A FAR PLANET, then PLANET OF VAMPIRES). Latest word is that it'll be released as QUEEN OF BLOOD and there may be a pocketbook edition by Charles Nuetzel.

HORRIBLE THING happened, we regret to say, just a few days before Xmas to artist Albert Nuetzell and his whole family: he, his wife, son & daughter-in-law were caught in a 10-car smashup on a Southern California freeway. All suffered considerable injuries (but happily survived), Mr. Nuetzell being worst off. He will still be on crutches, with a broken leg in a cast, when you read this. Some of you who have enjoyed his covers (latest was Harryhausen's SINBAD Cyclops on FM #27; earlier ones include FM covers of King Kong, and Lugosi as leader of Dr. Moreau's manimals) may wish to send Mr. Nuetzell a Get Well Card in care of this magazine.

* * *

BORIS KARLOFF'S WIFE has never seen one of her husband's pictures, according to a recent interview! "He may terrify everybody in the world but he doesn't scare me," she declared. "I think he's funny!" And, altho they've been married 25 years, she has never seen a Karloffilm because, "I simply couldn't take him seri-

NEWS FROM THE GHOUL GAZETTE

ously if I saw him as a ghoul or a monster or a mad scientist, knowing he wouldn't hurt a mouse." Once, she said, Boris took her to a private showing of one of his films, and she didn't want to roar with laughter and spoil the picture for everyone, so she just sat in the darkness and looked at the floor. "When it was all over," she said, she told him she loved it, even tho she didn't see a second of it. "And to this day he doesn't know."

Correction: NOW Mr. Karloff knows his wife's guilty secret because he regularly receives both of our magazines. Let's hope the monster who wouldn't hurt a mouse also wouldn't hurt a spouse!

* * *

A BELAGRAM was just received by me with the hot tip that Vincent Price has worked as an undercover agent for the FBI! Price, who as most of you know is among the world's greatest art autorities, helped the G-men capture a gang of crooks who had been trying to sell imitations of famous paintings to wealthy Beverly Hills art lovers. Price refused to testify in court because he didn't want his role in the intrigue publicized. The only reward he requested: custody of the fake paintings when the case is over!

* * *

SON OF KONG, WAR OF THE WORLDS, KING KONG—like to see them once again, not on TV but a screen? Then SPECTRE is your answer if you're lucky enough to live around Los Angeles. Every 3rd Tues. is the nite. Guests like Tor Johnson, Carroll Borland, Verne Langdon. Lectures on make-up, special effects, etc. Call 899-6521 in the LA area (code 213) and if a spectral voice answers—don't hang up!

* * *

COMING ATTRACTIONS on your monster marquee: THE BRIDES OF FU MANCHU . . . CADAVER . . . Bert I. Gordon's CREATURES OF DR. FREAK . . . John Carradine in CURSE OF THE STONE HAND . . . THE DEADLY DIAPHANOIDS... SCARLET FRIDAY (Karloff & Lee) . . . Brigitte Bardot as SELENE . . . THE SEVERED HEAD & SON OF BLOB.

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THE SCENES ABOVE ONLY HINT AT THE KIND OF ***HORRORIFFIC HAPPENINGS*** IN THE FIRST AND FUTURE ISSUES OF THIS ***GHOULISH GAZETTE,*** HOSTED BY ME, ***COUSIN EERIE!*** I'VE TAKEN THE ***CREEPY COLLECTION*** OF ARTISTS AND WRITERS, AND BREWED A MONSTROUS MIXTURE OF ***TERROR TALES*** TO KEEP YOU ON THE EDGE OF YOUR SEAT (IF YOU'RE NOT HIDING UNDER IT)! ***FEAR FANCIERS*** WILL WANT TO SINK THEIR FANGS INTO THIS ***COLLECTOR'S EDITION*** BY SENDING IN THE COUPON BELOW! TO AVOID MISSING THE FUTURE FRIGHT IN SIGHT, SEND THE OTHER COUPON FOR A SIX-ISSUE SUBSCRIPTION TO THE ***CREEPY HOME COMPANION...***

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THESE WERE THEIR LIVES:

Stories of previously untold events in the lives (and deaths) of Famous Monsters

By Charles Nuetzel and Viktor Vosporto

COUNT

THE SHADOWY BEING glided thru the darkness like the memory of an echo of a whisper.

It was virtually invisible as it slithered along the wall, an evil horror from the underworld. It was intently seeking something it wanted more than anything in the world—blood! This unnatural craving was greater than mere want, it was necessity: the creature *needed* blood to survive.

Its quarry? What was its nature?

The thing that it followed was, too, a shadow

TO

within a shadow. It moved under protective mantle of midnite, afraid to be caught unaware.

The War had done this to the world. The Third World War and its horror-filled aftermath, the unholy chaos following the cloudburst of city busters on civilization.

Now, after what seemed like weeks to the famished first creature, it was on the trail of "food".

This being of blackness and blasphemy feared nothing living or dead for it was itself—undead. Human in form, it had once had a title recognized among men. The thirsty Count—they called him Dracula—felt fear only of daylight. When the sun's lethal rays lightened the sky his bat-wings took him to a debris-filled sanctuary beneath a ruined mausoleum. There, in the final resting place of the dead, he slept his restless sleep in the preservative Transylvanian soil of his centuries old coffin.

A radioactive cloud parted briefly and the moon's scarred face peered down in shock at the leprous planet Earth below. In the far distance of the near-deserted land Dracula heard the howling of a dying dog.

Stealthily the desperate vampire inched forward across the fused blob of what had once been an automobile. A wan ray from the moon washed across Dracula's hollow cheeks, reflected from the bone-whiteness of two sharp teeth. The vampire's eyes were sunken pools of unfathomable depth.

Then the moon was hidden again by the low black cloud bank which hovered over the skeletal city. Now was the time to move faster, quicken the pace, strike! Now was the time to drink blood, suck in the thick red liquid, feast on its life-giving warmth, gorge the hungry gnawing in the pit of the stomach.

Almost a-wing in his eagerness, Dracula swooped. The figure ahead whirled at the sound of the flying footsteps and—

Dracula stopped dead-still at the sight of the mysterious thing he had been about to attack.

DOWN

Shock vibrated thru his frail frame, horror-chilled his undernourished, blood famined body. He opened his mouth and a high-pitched shriek of ultimate despair escaped his pale vampiric lips.

He staggered backwards.

In an instant Dracula realized what the thing he had been stalking was. Earlier he had thought it a human being, even tho he knew how few were left. But one look at that potato-white face, that onion-bald head, and he recognized the thing as—

THE *Thing from another world!*

A *real* monster who found all Earth's life quite edible.

There was a blood-curdling yell from the *Thing* as IT leaped forward. Starved, exhausted, defeated, Dracula sank to the ground and his doom. No sustenance for his tired old vein here for even he was aware that the *Thing* was an intelligent *vegetable* from Outer Space. And even if it *looks* half-way human, neither man nor vampire can *get blood from a turnip-people or carrot-creature!*

END

DOOM

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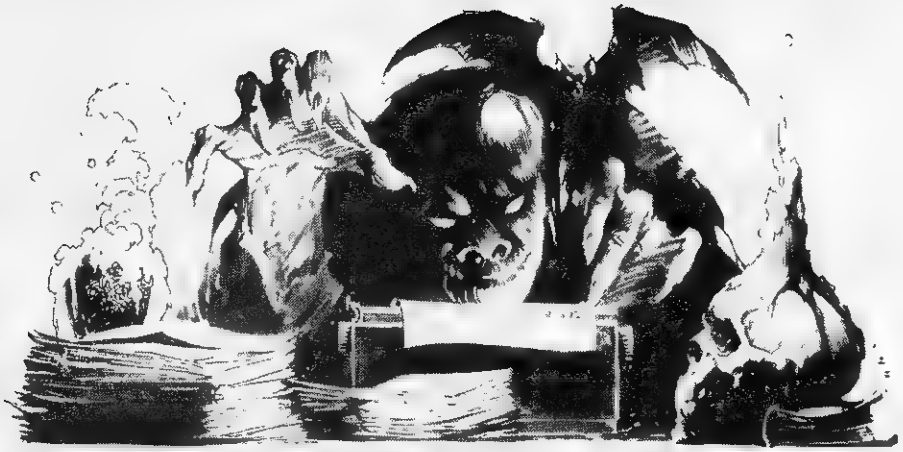


FANG MAIL

LORAINE BURDICK OF THE STATE OF WASHINGTON, THIS ISSUE IS DEDICATED TO YOU.

DIDN'T DIG DOUG

Boy, I'm mad! I liked everything in **MONSTER WORLD** #6 except Fang Mail. Where does Doug Haise get off **(On the wrong foot.)** I steamed as I read his criticism of **MW** but I was infuriated by his saying "Want my advice? Scrap **MW.** It was a bomb to start with . . ." and ad nauseau. You literally wasted precious space explaining to this numbskull the purpose & successfulness of **MW.** I'm sure glad you have a head on your shoulders and don't take everyone's advice."

GEO. HUBER
Peoria, Ill.

● If we took everybody's advice we'd need 2 heads 4 arms 8 eyes 16 assistants 32 hours a day $64,000 to produce an issue and 1 million aspirins.

LUGOSI & VEIDT MYSTERY SOLVED

In the 2d paperback edition of your companion magazine, **SON OF FAMOUS MONSTERS OF FILMLAND,** you asked if some reader could inform you who

BELIEVE IT OR NOT: BELA!

About 1922

played the role of Jekyll-Hyde in JANUS-FACED. Conrad Veidt was Jekyll and Bela Lugosi played his butler. I saw the movie 5 times.

SARAH SCHMILL
Granada Hill, Calif.

● Lucky you . . . and lucky us for your kindness in sharing the information with our readers.

PAGING A BALLPOINT BUDDY

I would like an American penpal as I consider your country the center of the horror industry.

ANTHONY ALEX HALSTEAD
"Quarry House", Quarry Lane
Old Pool Bank, Pool in Wharfedale
Yorkshire, ENGLAND

● Tony is a sincere fan age 17.

NEWS & REVIEWS

The film referred to as THE MAN WITH THE YELLOW EYES was titled PLANETS AGAINST US and sold to TV. A colorful Japanese hero named Starman is featured in a series of films sold to ABC. Other Nippon pix recently sold to TV include WARNING FROM SPACE, INVASION OF THE NEPTUNE MEN, SPACE PRINCE and SECRET OF THE TELEGIAN. Even a few British films of recent vintage have been sold to video: THE BLANCHVILLE MONSTER, MANIA, NO PLACE LIKE HOMICIDE (made in '61, never released in Chicago).

FACE OF THE SCREAMING WEREWOLF: This Mexican film originally titled LA CASA DEL TERROR **(translating as THE HOUSE OF TERROR or TERROR MANSION)** has been horribly cut down so that it makes no sense at all. The story concerns an Aztec werewolf put into a suspended state as a mummy. A scientist discovers the mummy and a weird bestial man who protects the tomb. A criminal scientist steals the mummy with the help of a hired gangster. The beastman is killed by a speeding car as he escapes from his prison. The scientist & his assistants revive the mummy and the werewolf is loose again. After killing a few extras the werewolf returns to the lab and slays the scientist. The nite watchman struggles with the beast and picks a flaming brand from the machine wreckage, striking the wolfman to the ground. The police arrive on the scene and one of them remarks, "Werewolf, eh? Just an ordinary guy."

GOLDSTEIN: Montrose Films has chosen as its first feature an imaginative comedy-fantasy. The story deals with an old man who rises from Lake Michigan and becomes involved in the problems of various individuals. Not for the immature but for adults & the adult-minded.

I've noticed one of your rivals hasn't been dealing strictly with the truth lately. **FM's** campaign to refilm 7 FOOTPRINTS TO SATAN becomes, in their pages, a remake inspired by stills which they printed.

LARRY McCALLUM
Chicago, Ill.

SIMILAR QUESTIONS ANSWERED

How long do you think the 2 books will last.

DANNY SIMON
(No address)

How long do you think you will edit your magazines?

ROBYN ASIMOV
W. Newton, Mass.

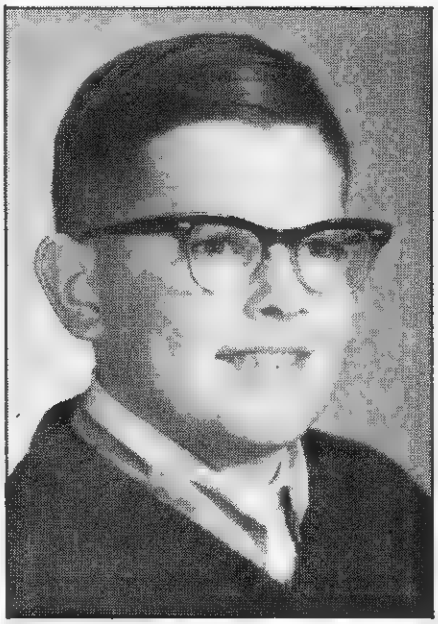
● I think magazines will last longer than I will. One day I will be gone but someone else will carry on. Boris Karloff is a great personal inspiration to me and if, arthritic as he is, he can continue to act at 78, if I'm still around at 78 and the monster world still wants me, I expect I'll still be producing magazines for you. Maybe by then I'll only be turning out 6 a year and somebody younger will be handling the other half dozen. And if I can keep going till I'm 83—my mother will celebrate her 83d birthday on Nov. 20—it will be the 21st Century!

I may not make it into the Age of Immortality but it is my sincere belief that, with the amazing advances in medicine, surgery, organ transplantation, artificial organs, etc., if you are under 20 at the presentime you may NEVER die unless literally squashed flat or blown to bits.

NEW CLUB

We have started a monster fan club and have built a hut to have it in. We bring fotos or the latest things stores sell to the club. I have a monster calendar I bring every meeting.

Club Captain CARL McCANDLISH



Huntsville, Ala.

ANKERS AWAY!

Reader Peters (#7) wanted to know where Evelyn Ankers **(of THE WOLFMAN, FROZEN GHOST, etc.)** is. Well, Miss

Ankers is married to Richard Denning, who starred in such films as CREATURE FROM THE BLACK LAGOON & UNKNOWN ISLAND. They have been married for 23 years. **(For Hollywood, that's a pretty fantastic story!)**

CHAS. LORE
Ridgewood, N.Y.

TV TREATS

Television has more to offer film fans than The Munsters. For example:

Boris Karloff appeared on Johnny Carson's nitetime show, discussed his trade and read jokes.

Boris Karloff hosted Shindig and sang "Monster Mash".

Vincent Price appeared on Johnny Carson, told about TOMB OF LIGEIA.

Vincent Price appeared on Danny Kaye show 3 times. In the last he played Dr. Frankestein with Danny playing the monster with make-up reminiscent of Karloff, and Harvey Korman doing a spoof on Lugosi's Ygor.

Vincent Price appeared on Man from U.N.C.L.E.

Elsa Lanchester talked about her famous role in BRIDE OF FRANKENSTEIN on Halloween on Johnny Carson.

Peter Lorre appeared on a rerun of Jack Benny.

Boris Karloff also appeared last season on The Entertainers with Carol Burnett and sang a Mary Poppins medley.

Chris Lee did Robt. Bloch's "Return to the Sabbath" on Alfred Hitchcock's Hour in which he was a devil worshipper. It was memorable. The story itself can be found in the author's book "Opener of the Way".

DAVID JENSEN
Cocoa, Fla.

● **There was also**

Vincent Price **in The Wild Weird World of Dr. Goldfoot.**

Florence Marly **in a segment of I Spy.**

Theodore **(the new Lorre?) with Johnny Carson.**

Forrest J Ackerman **(who he?) on Televenture.**

Michael Rennie **in Lost in Space.**

ENGLISH ENTHUSIAST

I am a great monster fan of yours here in England but there's one thing wrong: in this country there are not many monster books. So is it possible that I could send for back issues of yours with English postal orders instead of $ & c?

RAYMOND ST. JOHN
London

● **At any reasonably large Post Office in England you should be able to purchase an International Money Order and have it sent to America for you by a postal clerk. For each dollar of your order send 7 shillings tuppence and for every 6 magazines ordered add 3 shillings 8 pence for additional overseas postage. At the same time your money order is sent by the postoffice, send your subscription (or merchandise) order to the company by airmail, informing the Order Dept. that a money order from you is on the way.**

GET WIND OF THIS

Recently I saw the movie A HIGH WIND IN JAMAICA. In the beginning there was a scene showing the Negro servants holding a ritual to ward off duppies (?). As I understood it, these were supposed to be evil spirits with their heads on backwards. This has aroused my interest since I have never heard of duppies before. Could you please give me their history, habits & practices and my other interesting facts about them.

JARL CHRISTENSEN
Vancouver, Canada

● **Guppies we've heard of but never duppies. And from your description, we'd prefer NOT to hear from any duppies personally. However, if any of our readers know anything ABOUT these curious critturs with their heads on backward, we would be happy to hear more about them and share the information.**

CONCERNING KARLOFF & PRICE

Recently while in a supermarket looking at magazines I chanced to see an issue of Saga. (There was a similar man's magazine there also so this name may be wrong.) It featured a story of

Boris Karloff

Boris Karloff. The issue was published in either Sept., Oct. or Nov.

Concerning Vincent Price, I think your readers should know the great man appeared in an episode of The Man from U.N.C.L.E., the title being "The Foxes & Hounds Affair".

Make the next 8 years or your magazines as great as the first 8.

IMPATIENT READER

● **Ordinarily we do not publish unsigned letters but as there is nothing vicious or defamatory about this one we are using it in order to alert our readers to the info about the Karloff article. First one to track it down and tell us about it will receive a free copy of the out-of-print Checkerbook, "A Thriller-Chiller from the Library of Boris Karloff."**

MW #7

Latest issue was pretty good all the way around. I saw GHIDRAH and enjoyed it—not because of its horrific or fantastic points but because it was a funny movie! Take for example the scene in which the 4 monsters are battling and Ghidrah, angered at Godzilla for hitting him with rocks, gives him a burn on the backside with his fiery breath. The expression on the creature's face was the highpoint of this particular sequence.

The article on Rathbone was good and whether he knows it or not he will be identified for his roles in movies of the horror genre rather than anything else he has done.

The filmbook on SON OF FRANKENSTEIN was the best feature in the magazine. Who wrote it?

MAX E. LAMBERTI
Dallas, Tex.

● **The editor wrote the filmbook, based on a synopsis of the picture provided by Eric Hoffman.**

STINGS TO COME

I am sure I speak for thousands of monster fans everywhere when I condemn VILLAGE OF THE GIANTS as an absolute disgrace. It was an insult to the memory of HG Wells who should rise from his grave and sue. It will never be mentioned in the same breath with WAR OF THE WORLDS, INVISIBLE MAN, THINGS TO COME and ISLAND OF LOST SOULS. Not to overlook THE TIME MACHINE. If it is never mentioned again, it will take years to blot out the memory of this monstrosity (in the worst sense of the word). Those teenagers wrestling in the mud was downright disgusting. Who wants to see a lot of stupid teenagers 50% of the time twisting anyway when they go to see a sci-fi or horror movie or whatever it may be? I'll bet even Big Momma Terri Pinckard (bless her heart) wouldn't condone this piece of tripe. Swear you will never publish a filmbook on this filthy mess. And please, on bended knees, Paramount, don't make a sequel. Let sleeping dogs lie—and this was a dog if there ever was one—and that's no lie.

You may now burn this letter. I know there isn't a chance in a million of ever seeing it in print—everybody knows the editor is too good of a friend with the producer.

GEO. WHELK
Detroit, Mich.

● **Past experience has demonstrated that the next mail will bring in a letter nominating VILLAGE OF THE GIANTS for a Hugo.**

I think Mr. Wells would have been proud of the film.

Terri Pinckard loved it.

I thought it was greater than METROPOLIS.

Incidentally, this has nothing to do with the foregoing, but Bert Gordon has just signed me to star in the sequel.

Seriously, I thought it was every bit as bad as you did. So did Mrs. Pinckard. So did Wendayne Wahrman. Bert Gordon personally is one of the nicest, warmest, friendliest human beings I know and I hate like hell (the firstime you've ever heard me use that expression in this magazine so you know I'm on the level) to say anything against him. But I'm sure he's too big a man to let the expression of an unpleasant truth wreck our friendship. I wouldn't hate him if he said he didn't like an issue of FM. In fact I hated #36 myself!

Want to write us? (As if we could stop you!) Address your comments, criticisms, questions, rants, raves & whatnots to —
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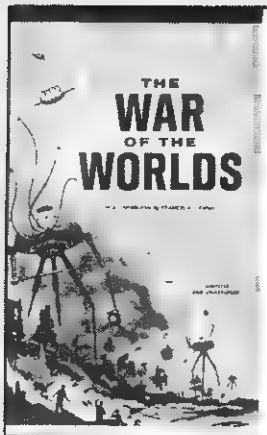
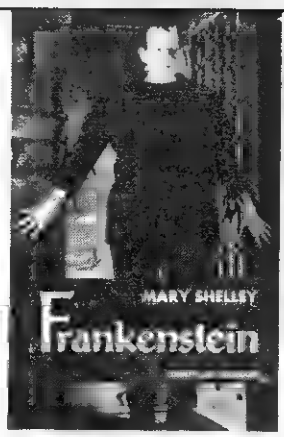
1426 E. Washington Lane
Philadelphia, Pa. 19138



THE WAR of the WORLDS

By H. G. WELLS

YEARS BEFORE man's conquest of space, H. G. Wells wrote The War of the Worlds. Eerily describes the fight between Earth & Mars. Combines astronomy, space ships and gruesome characters descending on England. A classic horror book.



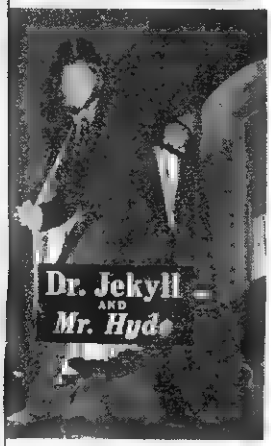
FRANKENSTEIN

By MARY SHELLEY

WHEN ROBERT WALTON starts for the North Pole, he is angry at people for treating him badly. As time goes by he turns himself more and more into a monster. He will get even on society for its handling of him. This is the origination of the entire Frankenstein story, a classic by Mary Shelley. It belongs in your horror library collection.

HORROR BOOK CLASSICS!

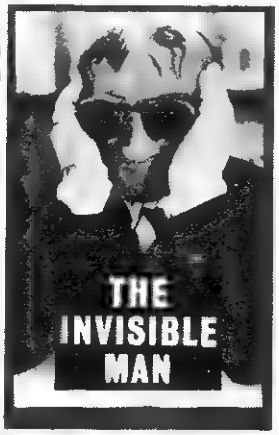
EVERY HORROR BOOK COLLECTION should include these 5 classics . . . sure to be appreciated more and more as years go by. You will treasure always the famous books of H. G. Wells, Oscar Wilde, Robert Louis Stevenson and Mary Shelley. Here, in handy paperbacks, are 5 books of horror you will read (and reread) many times. And priced low, too. Order all five today. Special: All 5 books, only $1.75, plus 35¢ for postage & handling. 50¢ for each book, plus 25¢ per book for shipping.



DR. JEKYLL & MR. HYDE

By ROBERT LOUIS STEVENSON

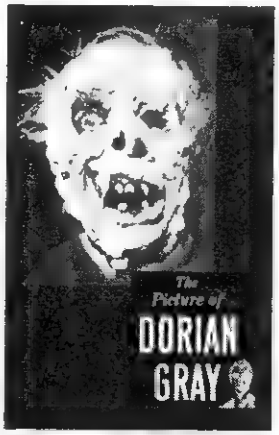
STEVENSON WROTE this famous book while locked in a room right after a horrible nightmare. It reflects the mysterious, peculiar forces that sometimes make a man into a monster. Fans of horror books will relish the original version by Robert Louis Stevenson. Terror, crime, madness and supernatural things all combined in a very famous classic. Now available in paperback.



THE INVISIBLE MAN

By H. G. WELLS

WHO IS THIS Invisible Man who walks into an inn in England and throws fear into the hearts of everyone? Is he a spy, a criminal, a mad scientist, or what? Why is he wrapped in gruesome gauze from head to toe? The answers to these questions, in this horror book by H. G. Wells, make it one of the all-time classics of suspense.



PICTURE of DORIAN GRAY

By OSCAR WILDE

CAN IT HAPPEN? Can a "man of crime" stay young and handsome for years, while a portrait of him grows old and hideous? Oscar Wilde said it could. This supernatural classic combines eternal youth, crime and degeneracy and the moral that criminal acts will show up, even in your oil portrait A wierd, unusual book that will live forever as tops in horror and suspense.

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MARY PHILBIN'S famous "dungeon unmasking scene." Full of terror and torment. Grotesque and gruesome. Eerie and unearthly. Famous original movie scene, available for first time in 8mm. Add it to your collection. 100 feet scene, $5.95. (50 feet, $4.95) Plus 25¢ postage & handling.

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WANT TO fool and amaze family and friends. This booklet gives full instructions for performing 10 SPOOK TRICKS. Turn the lights low and give a spook show right after the booklet arrives. You will mystify everyone. Send $1.00, plus 25¢ postage & handling.

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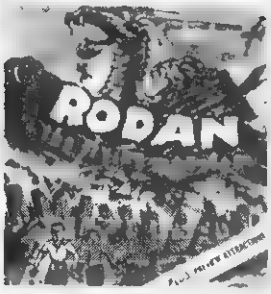
I WAS A TEENAGE WEREWOLF

You asked for it! The companion film to "I was a teenage Frankenstein! Teenage boy turns to horrifying Werewolf who menaces the high school students. Exciting, terrifying film. Only $5.95.

THE 3 STOOGES in WE WANT OUR MUMMY

Hired as detectives, our 3 friends take a hilarious taxi ride to Egypt. And when they enter the tomb . . . WOW! Only $5.95.

RODAN-THE FLYING MONSTER



From pre-historic times, a monster is born again to plague the earth. See the terror of the skies! See the destruction of cities. Watch with horror as this monster flies over the earth terrifying nations. See the forces of man fight and finally conquer the terror that would destroy earth. Only $5.95.

NOW-FOR THE FIRST TIME... THE 3 STOOGES

8mm MOVIES IN SPECTACULAR 3D

Aside from the special color-filter viewers supplied with the film, no special equipment is needed. No special screen . . . no special projector. Just watch the startling action! Sixty feet of film.

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The Stooges in a hilarious slapstick romp . . . funnier than ever in 3-D. So real they seem to jump right out of the screen. When something is thrown . . . you duck! Only $4.95.

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This 3-D Stooge comedy is a wild tale that takes place in an old haunted house. Our 3-Dimensional Stooges are mixed up with all sorts of deadly weapons . . . Only $4.95.

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YOU'LL DIE LAUGHING as the East Side Kids match their side-splitting stunts with Bela Lugosi's terror-filled action. Featuring Bela Lugosi and the original East Side Kids. Only $5.95

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☐ WE WANT OUR MUMMY ☐ EAST SIDE KIDS MEET BELA LUGOSI

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☐ SPOOKS ☐ TALES OF HORROR

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A COMPLETE COLLECTION OF HORROR & MONSTER MOVIES

The BRIDE OF FRANKENSTEIN

FEARFUL FRANKENSTEIN monster Boris Karloff wants to marry Elsa Lancaster. Nothing stops this gruesome twosome . . . not even the fact she is 7 feet tall, is wrapped in gharish gauze . . . and has ragged stitches around her neck. A classic film every collector should own! 8mm, 160 feet, $5.75.

FRANKENSTEIN MEETS THE WOLFMAN

WHO COMES OUT ON TOP . . . Frankenstein or Wolfman? We won't give it away, but here is a 2-Monster Movie that doubles your fun as you watch the world's eeriest adversaries fight it out for the world's Monster Championship. Full of thrills and chills for Monster Movie collectors. 8mm, 160 feet, $5.75.

FRANKENSTEIN GETS EVEN and his "revenge" makes this the scariest monster movie ever made. The Stalker Walker gives an unforgettable performance. The dark, dank mood of this film is not for the lightheartened. Full of fight and might, it is just right for your Monster Film collection. (Available in both black & white or in supernatural Technicolor.) This 8mm film is a full 200 feet. Black & White, $5.95; Technicolor, $12.95.

WAR OF THE PLANETS

WHAT HAPPENS when a runaway planet plays hookey from stellar space? Another universe calls in a space scientist to stop exploding missiles, end trouble in the skies. This is a truly wonderful space-and-science film . . . one you won't ever forget. So get it today! 8mm, 160 feet, $5.75.

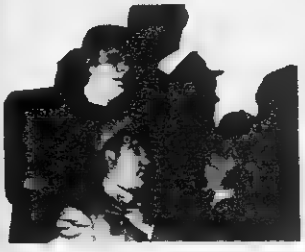
ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE

AMERICA'S MOST MIRTHFUL COMEDIANS meet the world's most monstrous Monsters . . . and that's where the fun begins. Dr. Jekyll gives Costello a drug, turns him into a monster. Everything goes crazy and Scotland yard goes mad. Monsters can be fun, and this film is the funniest! 8mm, 160 feet, $5.75.

ABBOTT & COSTELLO IN ROCKET & ROLL

THE FUNNIEST COMICS in Hollywood double up for a crazy rocket trip through outer space. Beauties and cuties in Venus tempt them. The runaway rocket ship scares the life out of them. And through it all Abbott & Costello give a hilarious performance that will make you "die" laughing. 8mm, 160 feet, $5.75.

ABBOTT AND COSTELLO MEET FRANKENSTEIN



THE WHO'S WHO of the MONSTER WORLD team up in the funniest monster film ever made. Imagine Frankenstein, Dracula, The Wolf Man and The Invisible Man combining their eerie talents to trap Abbott & Costello. They even suggest using Costello's brain for the Monsters. Great fun! 8mm, 100 feet, $5.75.

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- ☐ Abbott & Costello in Rocket & Roll, $5.75
- ☐ Abbott & Costello Meet Frankenstein, $5.75
- ☐ Abbott & Costello Meet Dr. Jekyll & Mr. Hyde, $5.75
- ☐ War of the Planets, $5.75
- ☐ Revenge of Frankenstein, Black & White, $5.95
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SPECIAL TO OUR READERS—$5.95 EACH **COMPLETE EDITIONS 8MM 200FT.**

THE MUMMY'S TOMB

DON'T EVER sneak into a Mummy's Tomb. If you do, you may be in for the same revenge as in this movie. A centuries-old mummy starts out to avenge the opening of his crypt in Egypt. How he does his dirty work, and the chills involved, make THE MUMMY'S TOMB a far-from-dreary, exciting eerie film. 8mm, 200 feet, $5.95.

I WAS A TEENAGE FRANKENSTEIN

A MAD DOCTOR sets out to create the most fearsome monster ever born. He winds up with a TEENAGE FRANKENSTEIN combining a boy's body, a monster's mind, a creature's soul. Does the doctor live to regret his fiendish accomplishment? This gruesome movie, a real thriller, gives you the answer. 8mm, 200 feet, $5.95.

THE CREATURE WALKS AMONG US

WHICH WAY DID THE CREEPY CREATURE GO? Only you know, as you watch him escape from his loathsome lagoon. Scientists capture him, but he gets away and leaves everything in ruin as he moves swiftly through the towns. One of the scariest films ever made. 8mm, 200 feet, $5.95.

WAR OF THE COLOSSAL BEAST

AT LAST! AN ATOMIC AGE MONSTER! Trapped in the infernal blast of a plutonium bomb, the man turns to beast. This film shows how a normal man turns beastly, and shows what happens in one especial case. Not for the squirmy, or squeamish, this film is sensational. 8mm, 200 feet, $5.95.

THE UNDEAD

CAN THE GRAVE OPEN UP and give forth its ghostly, ghastly secrets. It sure can, and in THE UNDEAD horror screams from the grave. In the dead of night an evil curse starts a chain of events. You'll sit on the edge of your chair as you walk with THE UNDEAD. 8mm, 200 feet, $5.95.

TARANTULA

BE CAREFUL the next time you meet a spider. He may grow bigger than a house if some crazy scientist experimented with him. It happens in TARANTULA. The spider gets bigger and bigger and creeps through the world, hell-bent on destroying it. Does he succeed? You'll find out with the eeriest film ever made, TARANTULA. 8mm, 200 feet, $5.95.

VARAN THE UNBELIEVABLE

DON'T TRY TO MAKE VARAN a pet! From his huge spike tusks to his horrid scales and claws, VARAN tries to destroy the world. How he came up from the world below, and what he tries to do in our world, makes a gruesome thriller you will never forget. 8mm, 200 feet, $5.95.

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☐WAR OF THE COLOSSAL BEAST ☐VARAN THE UNBELIEVABLE
☐THE UNDEAD ☐I WAS A TEENABGE FRANKENSTEIN
☐THE CREATURE WALKS AMONG US

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THE CABINET OF DR. CALIGARI

THE WEIRDEST EERIEST 8mm MOVIE EVER MADE!

WHEN YOU SHOW this famous film, be prepared for 1 hour and 15 minutes of sheer shocker sensation! Called by many the "father" of all the horror films ever made. DR. CALIGARI will chill you, thrill you . . . scare you and dare you to walk away. THIS IS THE MASTER MONSTER FILM OF ALL TIME!

It featured world-famous Conrad Veidt, Werner Krauss and Lil Dagover. This is the COMPLETE FEATURE . . . the ORIGINAL PRODUCTION. As unforgettable as it is eerie. A true masterpiece, prized by the world's smartest collectors of horror films. COMPLETE 5 BIG REELS, 1,000 FEET, SHOWING TIME A FULL 1¼ HOURS. 8MM. Only $34.95.

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TERROR OF DRACULA

Original 1922 version. Full 400 feet version, full of terror, torment and sensational shock. A must for the horror film collector. Half-hour running time. 8mm, $9.95.

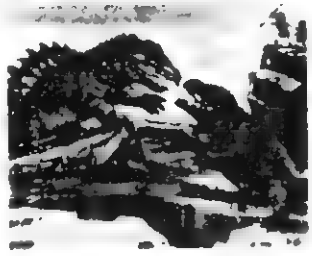
BELA LUGOSI CHILLS YOU IN "THE HUMAN MONSTER"

Original Edgar Wallace version, terrifying and chilling. Promises to haunt you again and again, a real shocker for friends you ask to see it. Full 400 feet, 8mm, $10.95.

IT CAME FROM OUTER SPACE

WHAT HAPPENS WHEN A SPACE SHIP loaded with stellar monsters goes out of control! They land on earth and battle a brave scientist trying to save the earth. Is he successful? This scary film tells you what really happens. 160 feet, 8mm, $5.75.

BATTLE OF THE GIANTS



LOOKS LIKE the cavemen had all the fun watching giant dinosaurs fight it out. This film of prehistoric battles between the world's earliest creatures will fascinate you. Was the world really like that? We don't know, but you will have a good time finding out. 160 feet, 8mm, $5.75.

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- ☐ Terror of Dracula; 400 ft.; $9.95 plus 50¢
- ☐ The Vampire Bat; 200 ft.; $4.95 plus 25¢
- ☐ Bela Lugosi in Human Monster; 400 feet; $10.95 plus 50¢
- ☐ It Came from Outer Space; $5.75 plus 25¢
- ☐ Battle of the Giants; $5.75 plus 25¢
- ☐ Killer Gorilla; $5.75 plus 25¢

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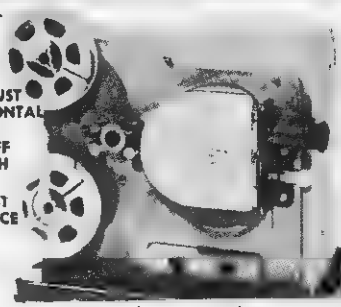
KILLER GORILLA

THE NEXT TIME you wonder how they capture gorillas, and find it hard to believe, here's an idea. Look at the famous film, KILLER GORILLA, and you will see exactly how it is done. Stalked and followed in darkest Africa, the killer Gorilla is finally captured . . . and this film will take you through every thrilling moment. 160 feet, 8mm, $5.75.



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Here is a Projector which, though precision-engineered and sturdily-built for long use, is so reasonably-priced that everyone can now enjoy the thrill of showing home movies or standard 8mm commercial movies. Its design is simple yet attractive and it's so easy to operate that even a child can learn to use it quickly. Its double lens system and smooth operation give amazing performance. And—because it is so compact, you can take it with you anywhere and show your home movies to friends or relatives. (It comes in a convenient fibre-board container with carrying handle for easy portability!) No need to unwind electric cord and hunt for an outlet either—because it has no cord. The batteries (available anywhere) stored in the base do all the work —and they're ready at the flip of a switch. This quick-focusing automatic Projector shows 8mm color or black-and-white film. If you wish to stop it at a particular frame, you can do so. And, the automatic motor rewind is fast and easy, too! Extra reel included with each Projector. (Batteries not included)

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THIS FAMOUS SOUND MOVIE is available, at last, for private collectors. Edgar Allen Poe's creepy, eerie tale of "THE TELLTALE HEART" is a never-to-be-forgotten classic. Here, in 8mm Ultrasonic Sound, you get the original Columbia Pictures film, in a full 200 foot version.

The dark of night . . . the spooky walks . . . the scary scenes . . . the horror-struck people . . . the ghastly, ghostly moods. All of these are captured forever in an unforgettable SOUND MOVIE. The incomparable James Mason gives a master narration. You will cherish this film. Order today. 8mm Sound, 200 feet, $11.95 plus 25¢ for postage and handling.

The BEAST *WITH* 5 FINGERS

WHAT HAPPENS when stark, staring madness takes over in a famous concert pianist's home? Who is the Beast with 5 Fingers? Peter Lorre stalks through this horror movie at his dramatic best. As scene after terror scene unfolds, you sit on the edge of your chair in absolute suspense. This famous film is now available for the collector. Order today. 8mm, 200 feet, $5.95.

Peter Lorre At His Best!

BELA LUGOSI AS DRACULA

DAUNTLESS DRACULA is at it again, slinking through the London fog for his victims. Bela Lugosi gives one of the greatest performances of his career, in this classic film. Fiends, vampires, screams . . . in this famous film. Add this to your collection . . . it is tops. 8mm, 160 feet, $5.75.

BORIS KARLOFF IN THE MUMMY

WOULDN'T YOU KNOW that only Boris Karloff could be so horror-able as the original MUMMY! Back in 1932 he let the Hollywood studio "torture" him for hours, wrapping rotting gauze, spraying chemicals, baking it all with clay. No wonder Karloff was so wonderful as THE MUMMY . . . he felt so horrible he took it out on the film's victims. You'll feel just grand, though, as you watch his eerie performance. 8mm, 160 feet, $5.75.

THE CREATURE FROM THE LAGOON

YOU MAY NEVER SWIM AGAIN, after you watch this scary picture. Imagine a living creature from 150 million years ago come out of the water, in Africa. He scares the life out of a party of archaeologists. Full of Black Lagoon scenes, furious spear-gun battles, chases, etc. A creature film every collector cherishes. 8mm, 160 feet, $5.75.

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- ☐ The CREATURE from the LAGOON, $5.75 plus 25¢
- ☐ THE TELL-TALE HEART, $11.95 plus 25¢
- ☐ BEAST WITH 5 FINGERS, $5.95. plus 25¢
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DRACULA'S DRAGSTER

IMAGINE DRACULA on the drag strip! You can put him there in the way out, ghastly ghostly DRACULA DRAGSTER . . . a horror on wheels. Flames shoot from the exhaust . . . a bat perches on the radiator . . . eerie decorations adorn the front bumper. Sculptured Dracula steers the Dragster with one hand . . . holds a magic potion in the other while his red cape flies behind him. It looks as though Dracula is driving a coffin. And why not? That's what it is! You'll enjoy the ride with Dracula, and you can for only 98¢, plus 27¢ for postage & handling.

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WOLF MAN'S "WOLFWAGON"

YOU SURE will want this gruesome twosome — loveable WOLF MAN riding his eerie, awesome WOLFWAGON. This is a real Monster Hot Rod . . . from the tractor wheels in back to the fancy spoke jobs in front. Everyone will steer clear as Wolf Man drives this full-color contraption. Mole-mice are used for decorations; exhaust simulates racing car flame and fury. Ready to roll the moment you get it . . . and only 98c; plus 27¢ for postage & handling.

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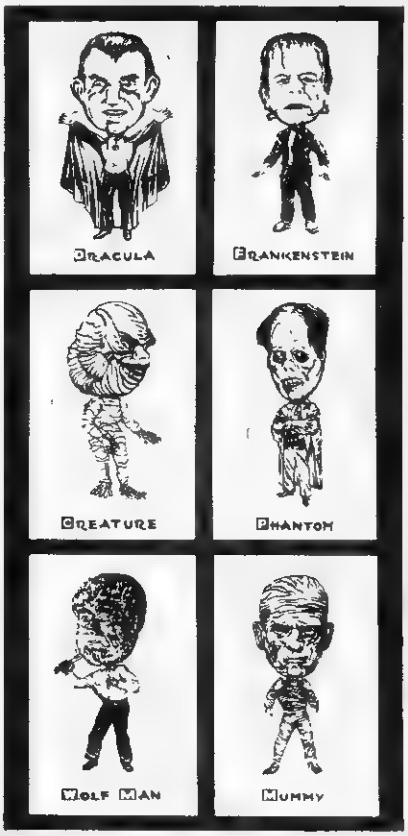
MONSTERS



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THESE BIG 11-INCH monsters will look great when ironed on to your clothing, books, bedspreads, etc. Very large, very colorful . . . you or Mom can iron them on in seconds. Can be pressed on any cotton, linen or wool fabric.

Your choice of DRACULA, FRANKENSTEIN, CREATURE, PHANTOM, WOLF MAN or MUMMY. Iron them onto T-shirts, shirts, sweat shirts, jeans, jackets, notebooks . . . you name it and apply it. Any 2 iron-on Monsters, only $1.00. *Specify which IRON-ON MONSTERS you prefer. Send $1.00, plus 25¢ postage & handling.*

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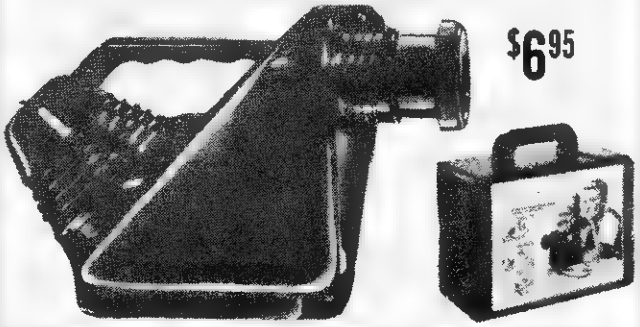

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MUMMY'S CHARIOT

THEY NEVER DUG UP a mummy like this! How would you like to meet a fearsome mummy driving the craziest hot rod chariot ever made? You can have it yourself to build and enjoy. The bleeding MUMMY sits at back, whipping up a storm of speed and fury. Behind him are two sky-high exhausts shooting real hot rod "flames." Big wheels at the rear and eerie wheels at front get the contraption off to a good dying start. Old Kharis never had it so good, but YOU will the moment you get your own MUMMY'S CHARIOT. Only 98c, plus 27¢ postage & handling.

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FRANKENSTEIN'S FLIVVER

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Victim Loses His Head! Really Works!

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YOU can be the happiest boy on your block with your own LIVE BABY SQUIRREL MONKEY! Have loads of fun and enjoyment. Train your monkey to do tricks, come to you for food, petting and playing. These delightful monkeys grow to almost 12 inches tall and are golden in color. Slender, short-haired. Each monkey has a heart-shaped face, appealing eyes and grows a tail almost 14 inches long.

No problem caring for or feeding your monkey. It eats lettuce, carrots, fruits, almost anything you eat. Affectionate and loveable, almost a "member of the family" soon after you get your pet. Dress it in cute costumes put on shows; you and your monkey can be real pals. LIVE DELIVERY GUARANTEED! Send $19.95 in check or money order. Pay delivery man small express charges for safe delivery to you.

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BLOWS UP TO GIANT 5 FEET DIAMETER

AMERICAN AIR FORCE PILOTS remember these huge balloons. Same as used for Weather studies in Air Force. Now you can have the original, brand new MONSTER BALLOON. Special Air Force surplus, released for civilian use. Made of genuine Neoprene Rubber for durability. Resembles a Flying Saucer when blown up. Decorate it by painting on monsters or creatures. Has a hundred uses: for your street, house, backyard, club, school, sports events, local carnival, church affair, parades, etc. Only $1.20, plus 30¢ postage & handling.

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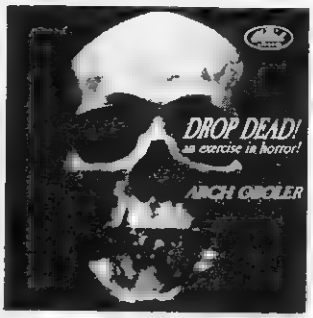
BORIS KARLOFF, FRANKENSTEIN HIMSELF TELLS YOU: "TALES OF MYSTERY & IMAGINATION"

Only as Karloff can tell it . . . "THE LEGEND OF SLEEPY HOLLOW" and "RIP VAN WINKLE". A brand new record by the master story-teller of horror and mystery. In all the frightening powers of his voice with the chilling background of special sound effects, you live the great classic horror tales of the headless horseman. The hoofbeats of the horse, the howling of the wind as it whips the robe around a rider without a head. The night lives with terror and you sit in your room and hear the sounds and maybe if you look out your window, you'll catch a fast look at the night rider who roams the countryside. Only $1.98.

DROP DEAD



On any Wednesday night in the late 1930's and early 1940's, when radio was king, all the lights would be on in my house and the radio was tuned to a network radio program called "*LIGHTS OUT*," directed by Arch Oboler, whose special talent scared the wits out of all America with this famous blood-chilling radio series. Here is a sampler of this pioneer of horror and suspense that has never been matched. **Only $5.98**

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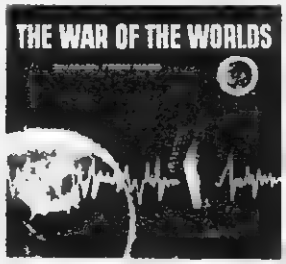
FAMOUS MONSTERS SPEAK IN YOUR OWN HOME!

50 MINUTES OF SHEER TERROR—BROUGHT TO YOU BY THE EDITORS OF FAMOUS MONSTERS MAGAZINE!

YOU ARE DR. FRANKENSTEIN—for only you can bring his horrible creation back to life . . . in your own home . . . through the magic of this real-as-death high fidelity recording! And more! You will not only "enjoy" the company of the mad doctor's fiendish creation—you will also bring Count Dracula back to life! You will hear this human vampire. You will almost feel him as he reaches out for you. But don't wait. This is a collector's item, available in limited edition. Order Today! Only $1.98.

WAR OF THE WORLDS



An LP recording of the original Famous Orson Welles broadcast Intended as a Halloween prank, this broadcast caused mass hysteria throughout New York and New Jersey. People abandoned their homes and fled—all roads were jammed, and never before had people in all walks of life become so suddenly disturbed as they did on this night. The original broadcast took place on the evening of October 30, 1938.
A great, rare collector's item! **Only $5.98.**

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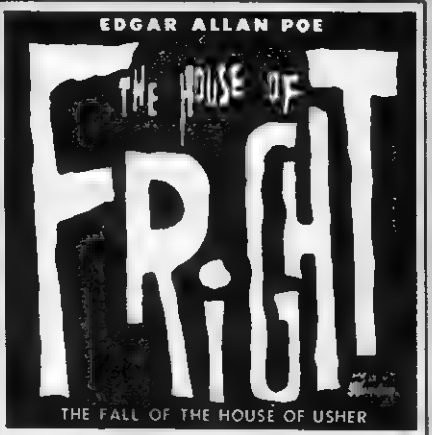
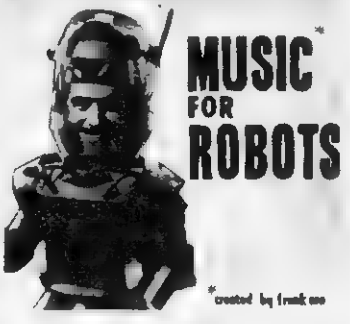


A grim, ghostly, spine-chilling, nerve-wracking tale of horror that will fill you with lingering FRIGHT, written by the all time master of thriller-chillers—Edgar Allan Poe. You will remember "THE HOUSE OF USHER" (his most famous tale) with shuddering fear every time you're alone in a dark house or on a deserted street! A sinister narration by Richard Taylor.
ONLY $1.98.



Brand New—Created Just for You—the Most Amazing Half Hour on Record as FORREST J ACKERMAN himself time-travels to the 21st Century to bring back *Music for Robots*. FJA talks to YOU for 18 minutes in a thrilling narration about RUR, Tabor, Gort, Robby . . . the automatons of Jules Verne, Edgar Allan Poe, Isaac Asimov, Leonardo da Vinci . . . the metallic Frankenstein. . . . Hear weird vibrational multisonic effects, electronic melodies created for the ears of androids! **ONLY $1.98.**

CLASSIC TALES OF TERROR to make you shiver in your boots. Be prepared for screaming suspense and maniacal action when you listen to these spine-tingling, chilling narations penned by the master of the macabre Edgar Allen Poe. MASQUE OF THE RED DEATH and THE PREMATURE BURIAL, are among these best and most terrifying tales. Only $1.98.

NOW YOU CAN HEAR YOUR FAVORITE MONSTERS!

Sound Track Album of Great Horror Movies— Original Music & Sound Effects (L P — 33 1/3 RPM)

Features themes & sound effects from the following motion pictures: HOUSE OF FRANKENSTEIN • HORROR OF DRACULA • SON OF DRACULA • CREATURE FROM THE BLACK LAGOON • REVENGE OF THE CREATURE • THIS ISLAND EARTH • THE MOLE PEOPLE • THE CREATURE WALKS AMONG US • THE DEADLY MANTIS • IT CAME FROM OUTER SPACE • TARANTULA • THE INCREDIBLE SHRINKING MAN •

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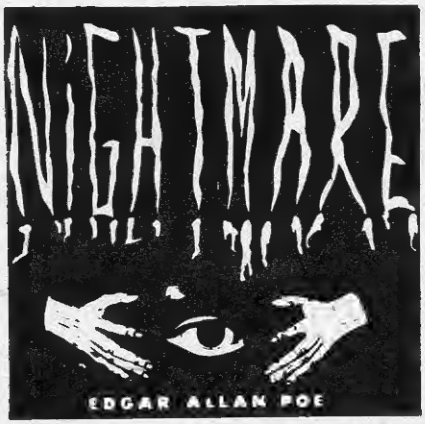
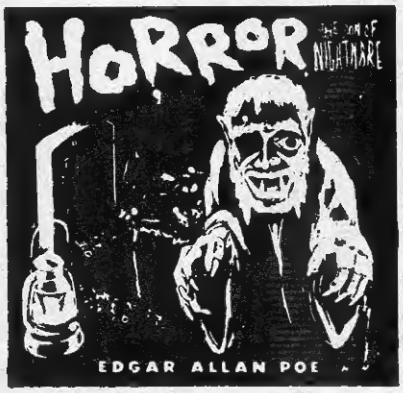
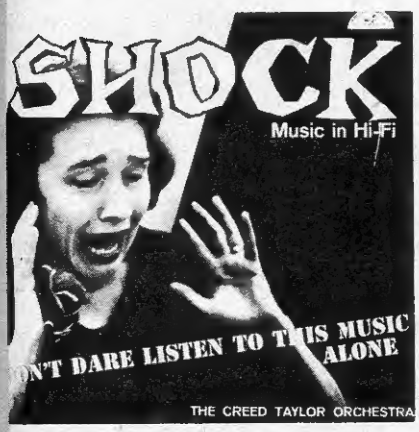


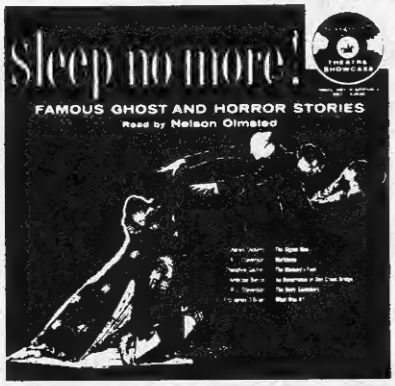
NIGHTMARE, ANYONE? You've heard of records in a humorous vein — well this one can only be called HORROR IN A JUGULAR VEIN. A frightening narration from the stories of the old master of horror himself — Edgar Allan Poe. THE PIT AND THE PENDULUM is tough enough on your nerves, but wait until your hear THE TELL-TALE HEART — one of Poe's best and most terrorizing stories. Long Play Album. Only $1.98.



HORROR—THE SON OF NIGHTMARE; a classic tale of terror spoken in eerie tones with the right kind of background music. The idea of actually hearing this story told in your own home is enough to scare you out of your wits. Put out the lights and have your blood curdled by the tale of THE BLACK CAT, by EDGAR ALLAN POE. Only $1.98.



Weird music & chilling sound effects created for 12 different frightening scenes. HAUNTED HOUSE—groans, rattles & unknown sounds; SPELLBOUND—supernatural theme music; HEARTBEAT, JUNGLE FEVER, THE LONG WALK and others calculated to SHOCK! Long Play Album. Only $3.98.



FAMOUS GHOST & HORROR STORIES read by Nelson Olmstead, radio's famous sinister voice. Includes THE SIGNAL MAN by Charles Dickens; THE MUMMY'S FOOT, WHAT WAS IT, THE BODY SNATCHER, OCCURRENCE AT OWL CREEK BRIDGE and others. Only $4.98.

A wild SPIKE JONES album featuring DRACULA, VAMPIRA & THE MAD DOCTOR, in TEENAGE BRAIN SURGEON, MONSTER MOVIE BALL, FRANKENSTEIN'S LAMENT, POISON TO POISON, THIS IS YOUR DEATH, MY OLD FLAME, plus 6thers specially recorded to drive you mad with ghoulish laughter. Long Play Album. Only $3.98.

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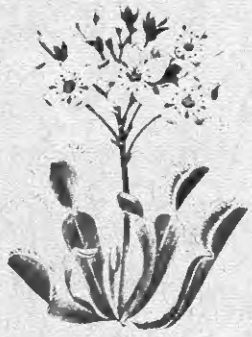
THIS PLANT ACTUALLY EATS INSECTS AND BITS OF MEAT!



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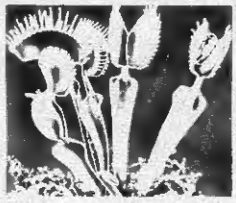
$1.00 THE WORLD'S MOST UNUSUAL HOUSE PLANT!



Unwary insect touches sensitive hairs, causing trap to shut. Plant then dissolves & digests insect. Trap will bite at (but will NOT bite off) more than it can chew—such as a finger or a pencil. In a few days, after eating an insect, it will reopen for more food.

A BEAUTIFUL PLANT! The VENUS FLY TRAP is unusually beautiful! It bears lovely white flowers on 12" stems. Its dark green leaves are tipped with lovely pink traps—colorful and unusual!

EATS FLIES AND INSECTS! Each pink trap contains a bit of nectar. It is this color and sweetness which attracts the unsuspecting insect. Once he enters the trap, it snaps shut. Digestive juices then dissolve him. When the insect has been completely absorbed, the trap reopens and prettily awaits another insect!

FEED IT RAW BEEF! If there are no insects in your house, you can feed the traps tiny slivers of raw beef. The plant will thrive on such food. When there is no food for the traps, the plant will feed normally through its root system.

EASY TO GROW! The VENUS FLY TRAP bulbs grow especially well in the home. They thrive in glass containers and will develop traps in 3 to 4 weeks. Each order includes 3 FLY TRAPS plus SPECIAL GROWING MATERIAL packed in a plastic bag. Only $1.00.

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In 1875 Professor Darwin wrote, "This plant, commonly called 'Venus Fly Trap,' from the rapidity and force of its movements, is one of the most wonderful in the world . . . It is surprising how a slightly damp bit of meat . . . will produce these . . . effects. It seems hardly possible, and yet it is certainly a fact."

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☐ Enclosed is $1.00 plus 25c for handling & mailing for 3 FLY TRAPS AND SPECIAL GROWING MATERIAL. Rush!!

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WHAT'S IN THE BOX? Only you know and you can dare anyone to look. It's HORRIBLE HERMAN, the hideous, frightening ASIATIC INSECT. Has a fur body, scaly head, red eyes, twin tendrils. Absolutely "kills" people who look. You can also make him lift his head and move around. Only 75¢ plus 25¢ for postage & handling.

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- **STICKS TO ANYTHING!**
- **CUTE AND HORRIBLE!**
- **SCARES EVERYONE!**

Developed especially for FAMOUS MONSTERS MAGAZINE readers. Realistic, 8" size; with transparent wings, blazing red eyes, flexible black legs, green body, black veins. Suction cup in nose lets MONSTER FLY stick to anything, any time, anywhere. Want to create a Monster Sensation. Get your MONSTER FLY right away. Only $1.98, plus 25¢ for shipping & handling.

WOW! LOOK WHAT'S ON THE WALL!

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PUT YOUR BEST FOOT FORWARD wearing a grotesque MONSTER FOOT! Create a riot shuffling along, monster-style. Giant size; made of long-lasting latex rubber; riotously painted. Goes on over shoe. Full price only $1.50 each foot; $3.00 for complete pair, plus 25¢ per foot for postage, handling.

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MONSTER HAND!

SANTA NEVER SAW CLAWS like these! Fierce-looking monster hands you wear over your hands, like grotesque gloves. Tucked inside a coat or shirtsleeve, the hands look horribly natural. Have fun and start right in with your own Monster Hands. $1.50 for 1 hand; $3.00 for the pair. Add 25¢ per hand for postage, handling.

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DRACULA'S OWN "RUBBER BAT"

IF IT'S TRUE that people fear bats, you'll have the time of your life when they walk in on this one. DRACULA'S OWN RUBBER BAT, so real it may even scare you. Suction cup lets you put him on wall", closets, fences, beds, etc. Then have fun driving folks crazy with fear. Only 75¢, plus 25¢ for postage and handling.

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IS THAT WHAT WE LOOK LIKE INSIDE???

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WRAP YOURSELF in this SLITHERING SNAKE and people will admire your courage. It's a huge, 10-foot rubber snake, blows up with air and curls round and round. Good for fooling people; and will be even more fun when swimming, as an aid in floating. Only $1.98, plus 25¢ for postage, handling.

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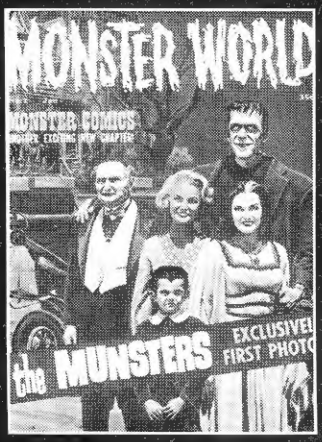
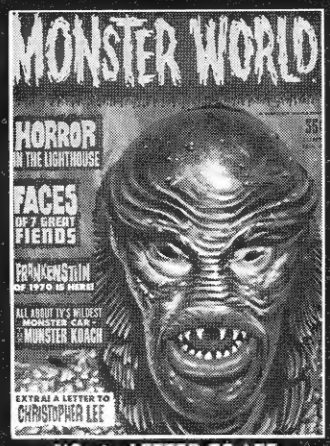


NO. 2—THE MUNSTERS

NO. 3—THE SHE CREATURE



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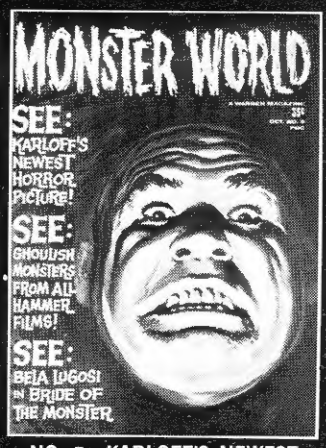

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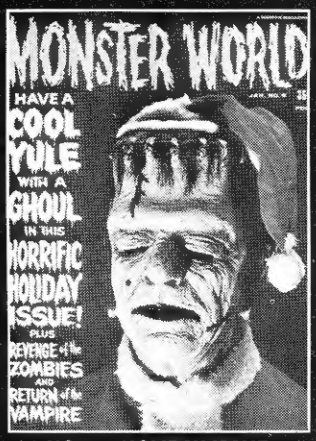

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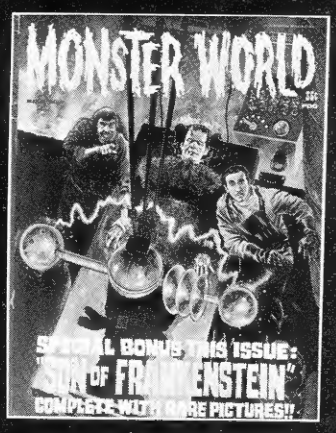

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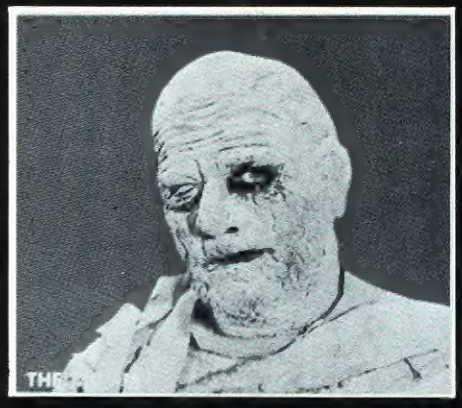
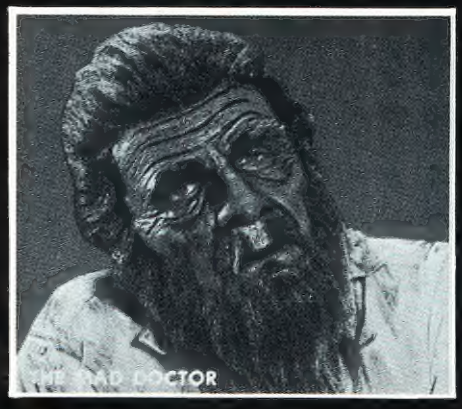
DRACULA

HUNCHBACK OF NOTRE DAME


THE

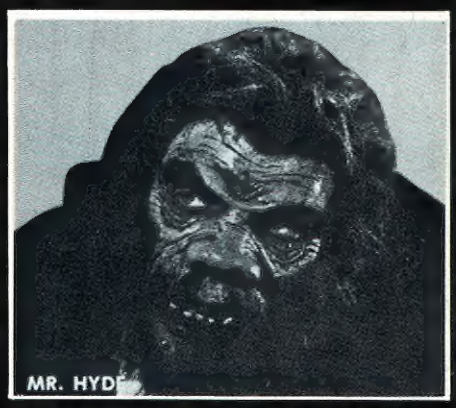
FRANKENSTEIN

THE WOLFMAN


MAD DOCTOR

THE CREATURE

PHANTOM OF THE OPERA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